Violin-Konzert No 2

I

Allegro Moderato.

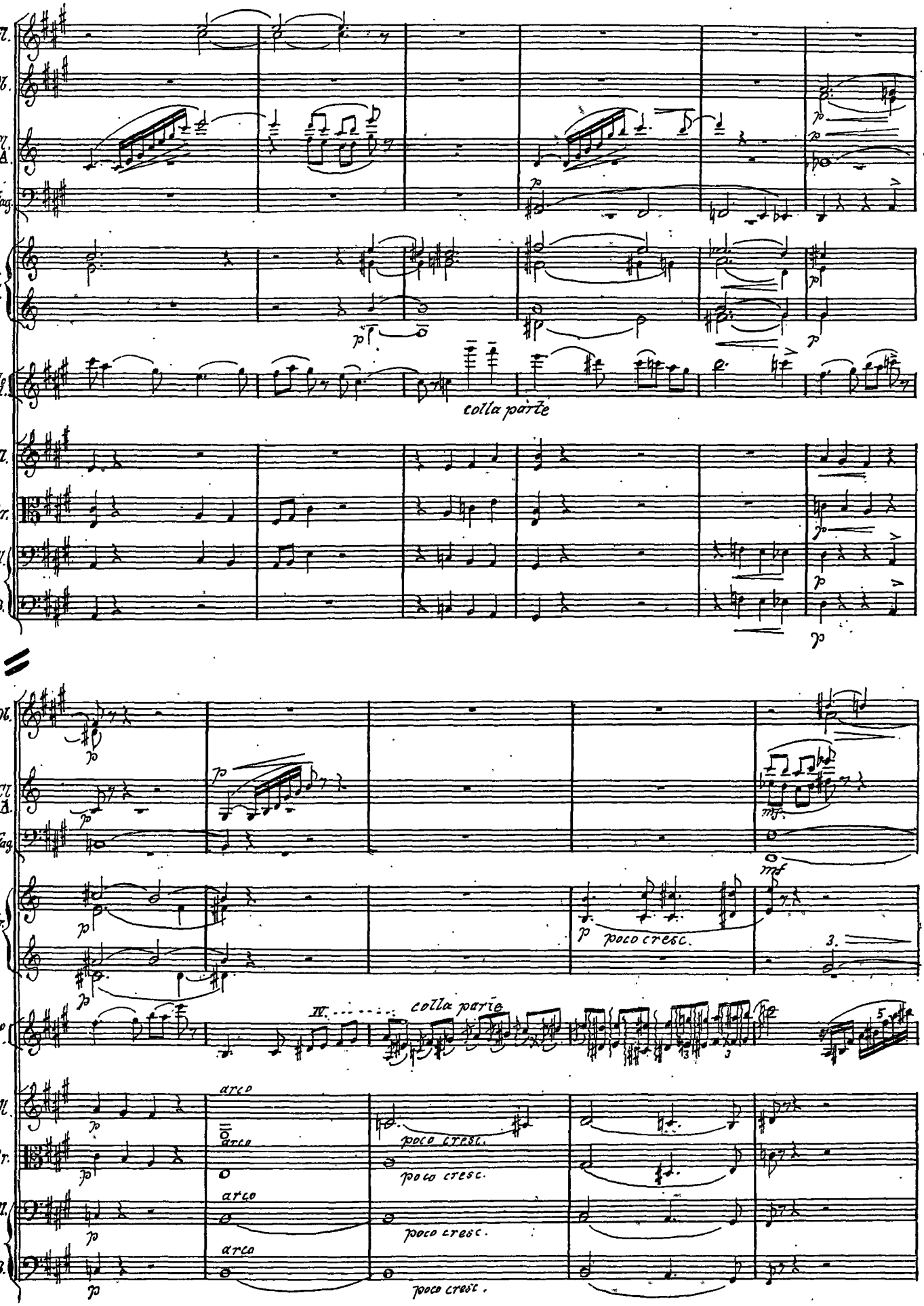
Paul Juon. Op. 49

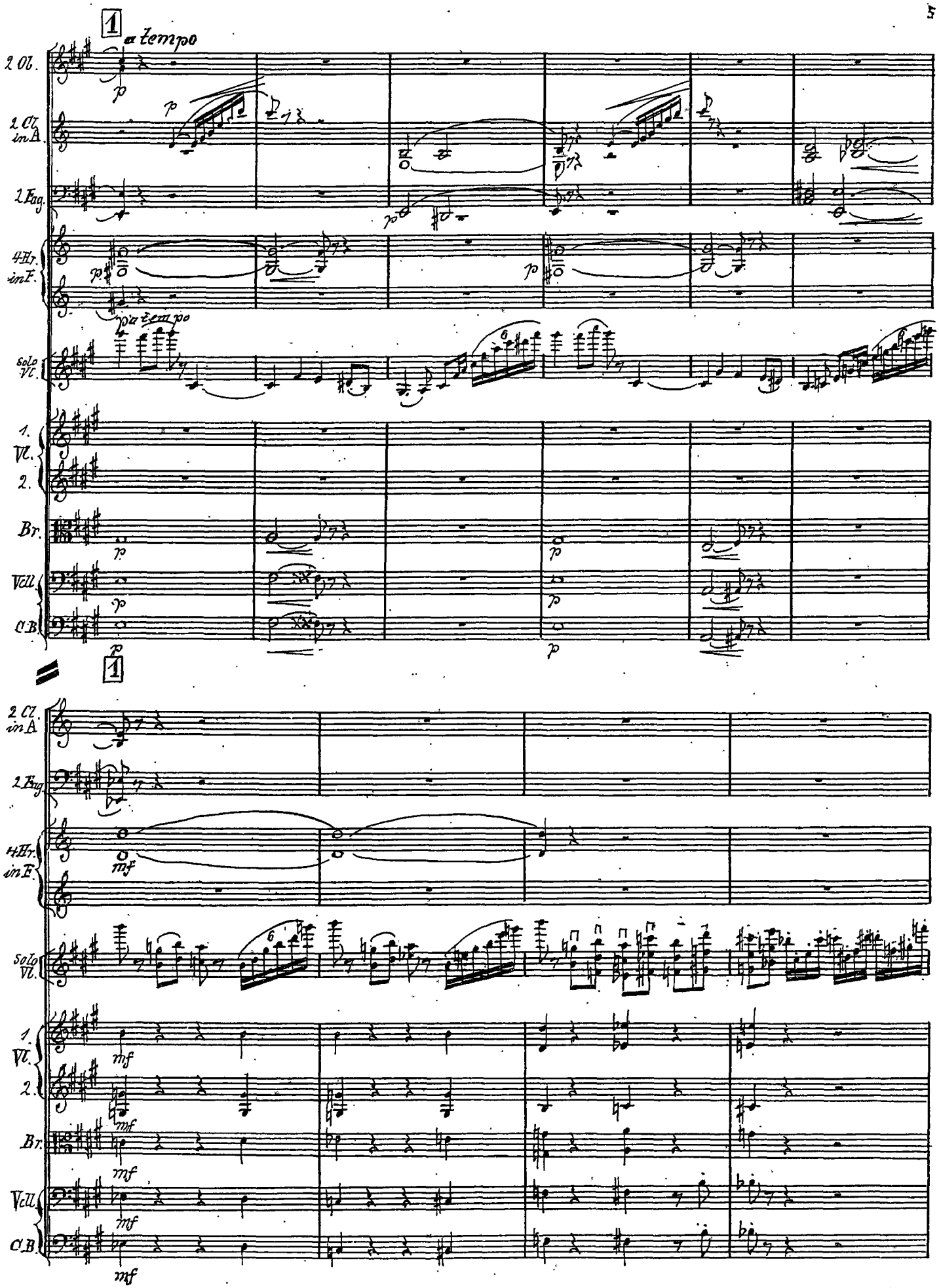
2 Flöten.
2 Oboen.
2 Clarinetten in A.
2 Fagotte.
4 Hörner in F.
2 Trompeten.
3 Posaunen.
3 Pauken.
Solo Violine.

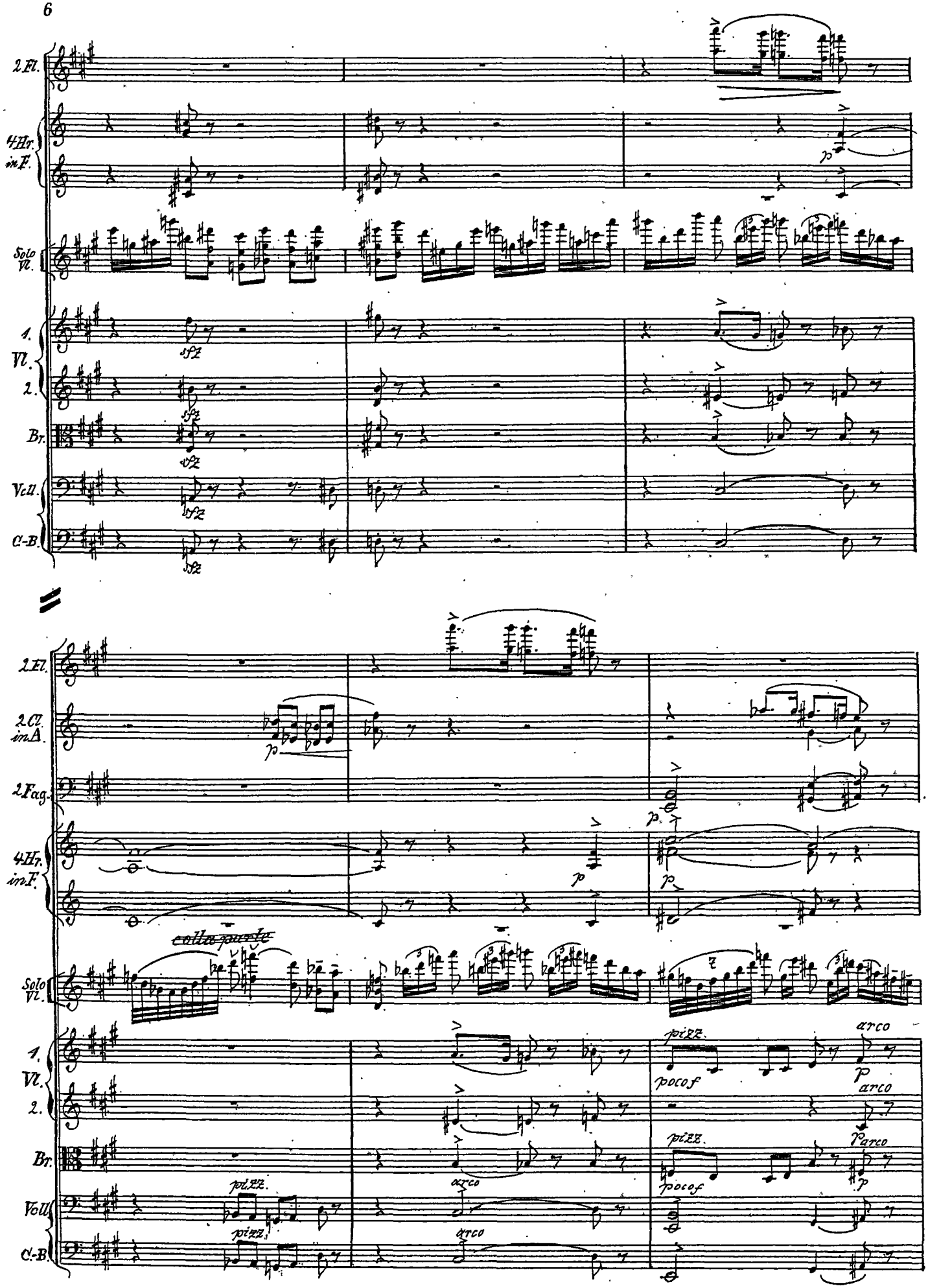
Allegro Moderato.

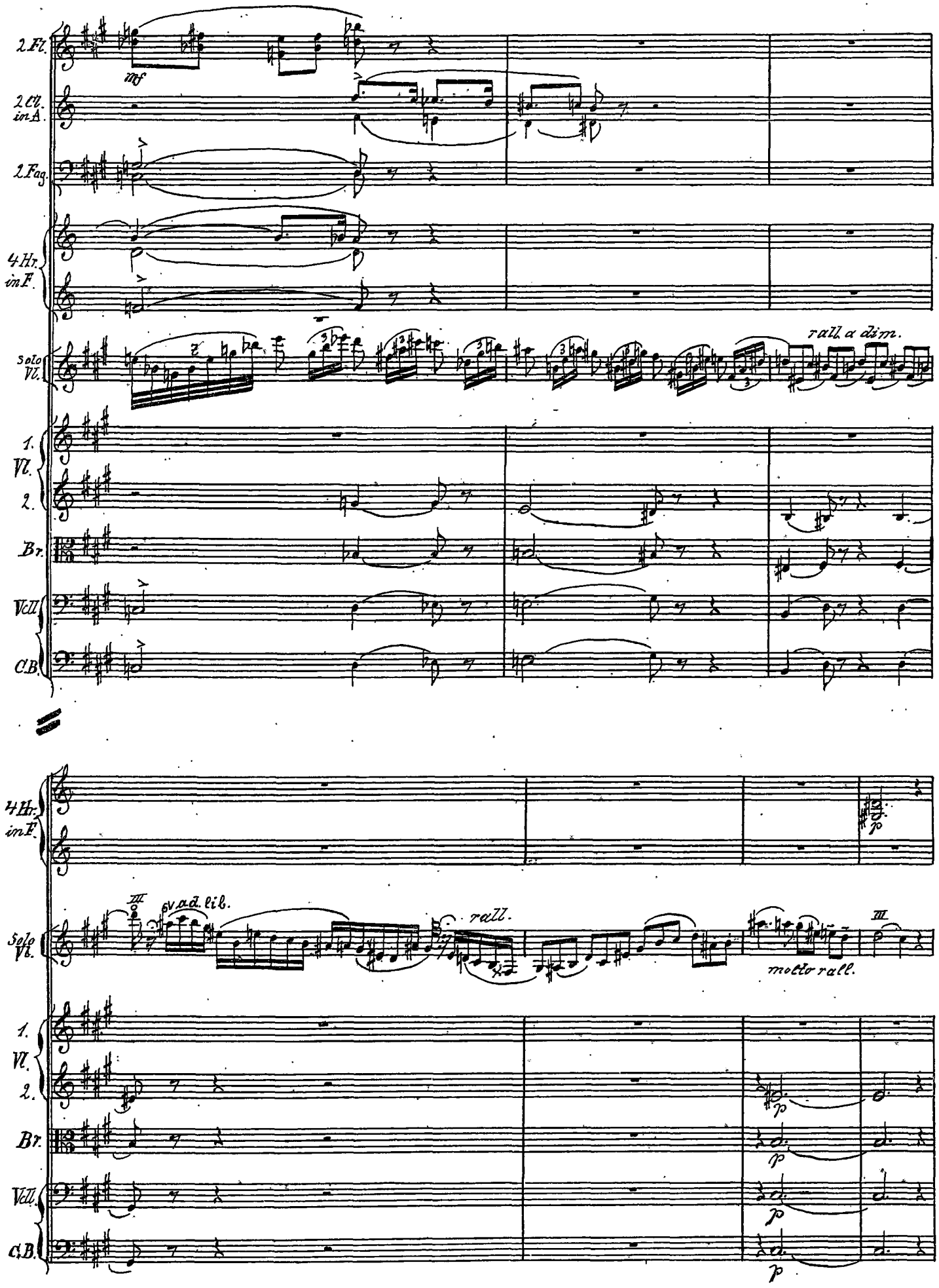
1. Violinen.
2.
Bratschen.
Violoncelli.
Contrabässe.

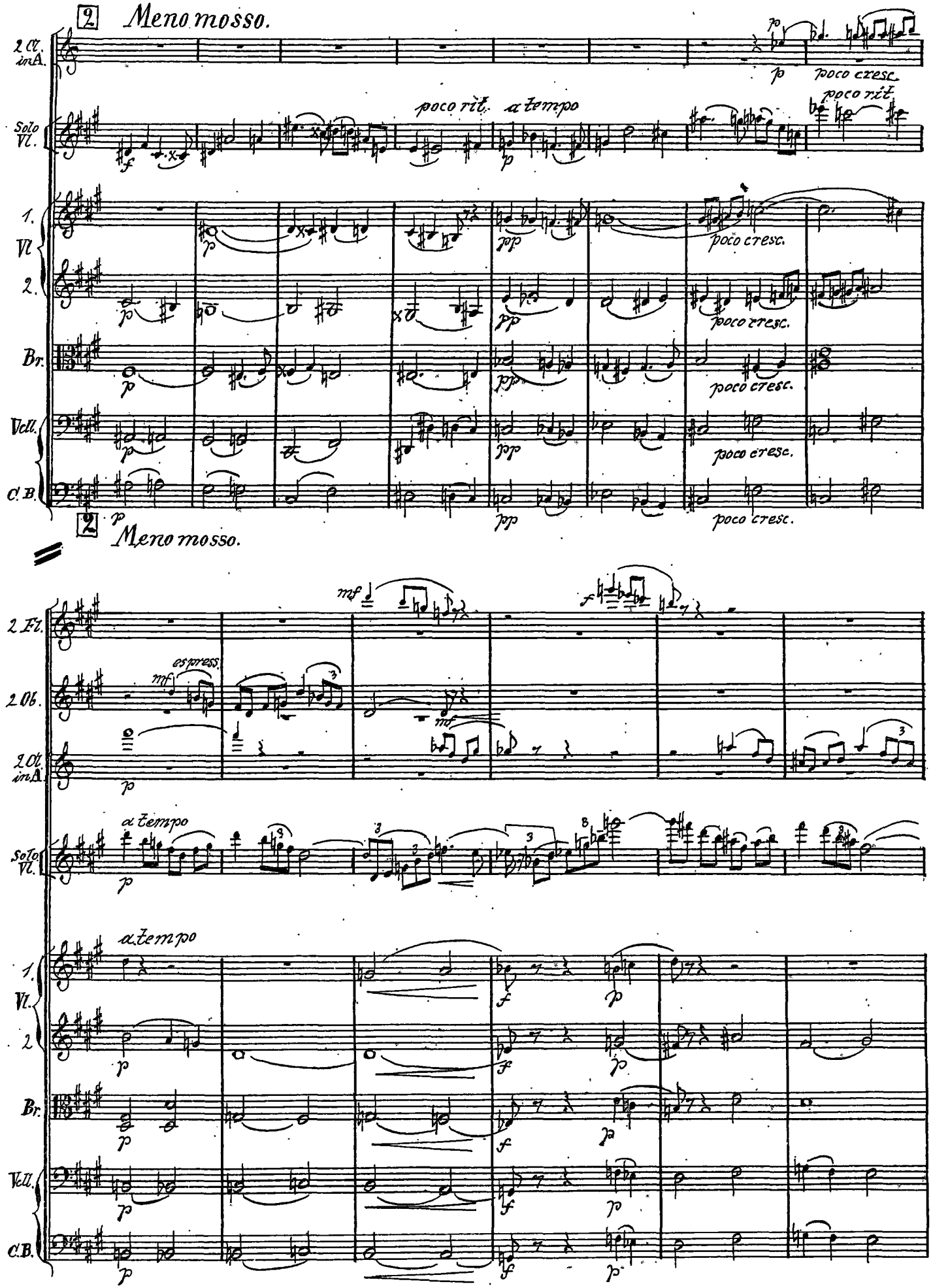
Allegro Moderato.

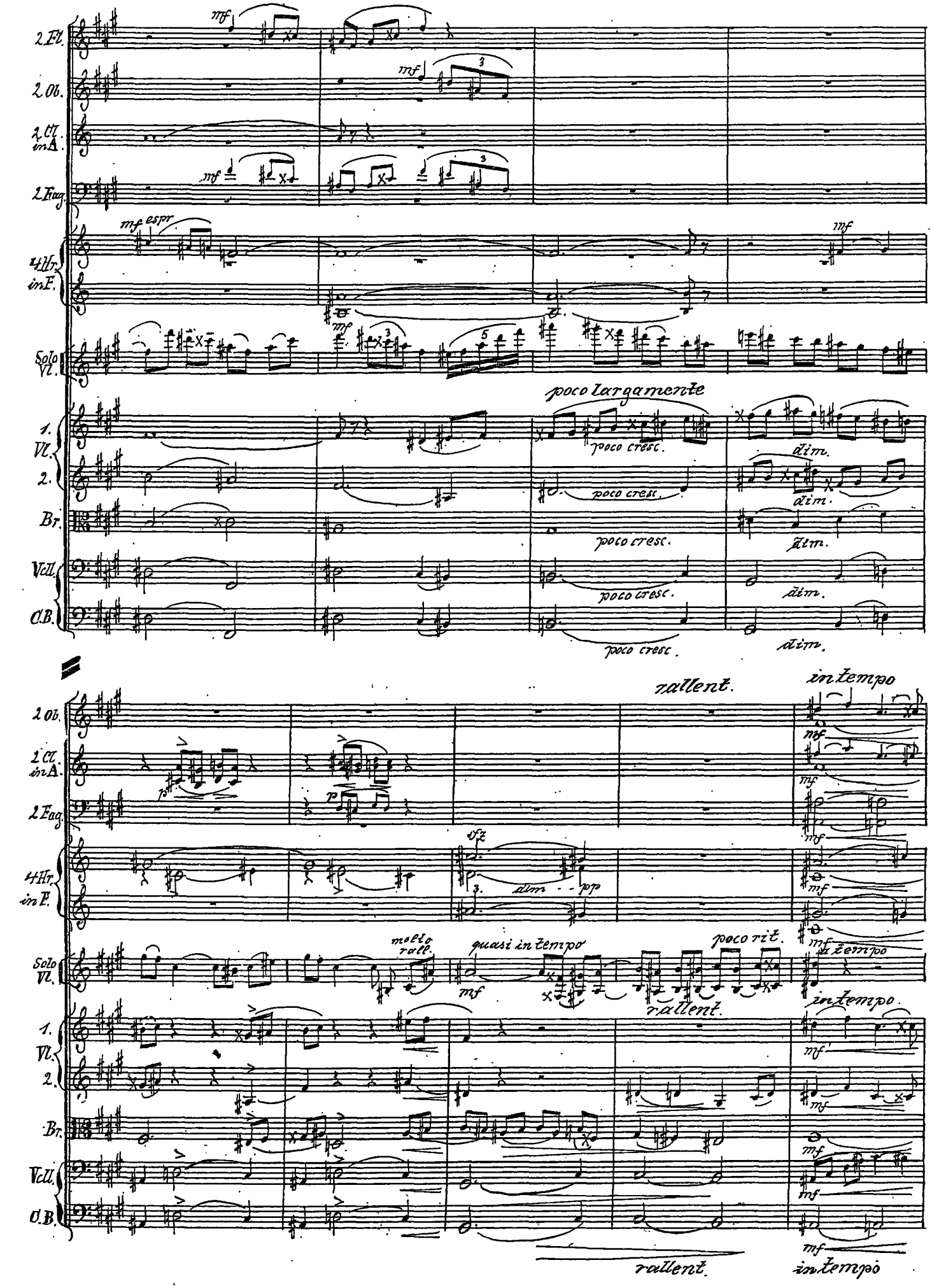

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
Solo Vl.
colla parte
2 Vl.
Br.
Vcll.
C.B.
mf
poco cresc.
arco
poco cresc.

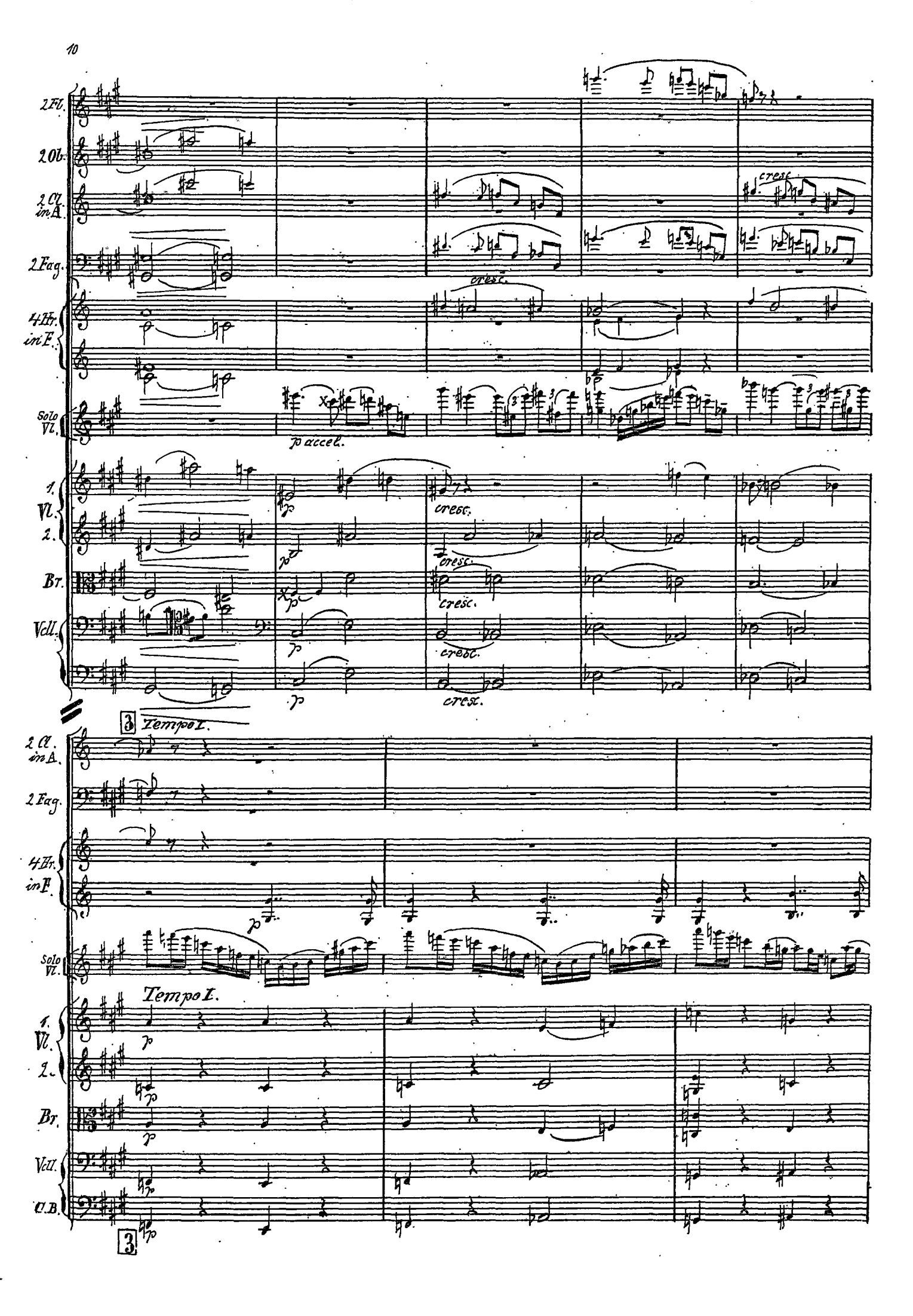

1
a tempo
2 Ob.
1 Cl. in A.
1 Fag.
4 Hr. in F.
più tempo
Solo Vc.
1. Vl.
2.
Br.
Vcll.
C.B.
1
2 Cl. in A.
1 Fag.
4 Hr. in F.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.B.

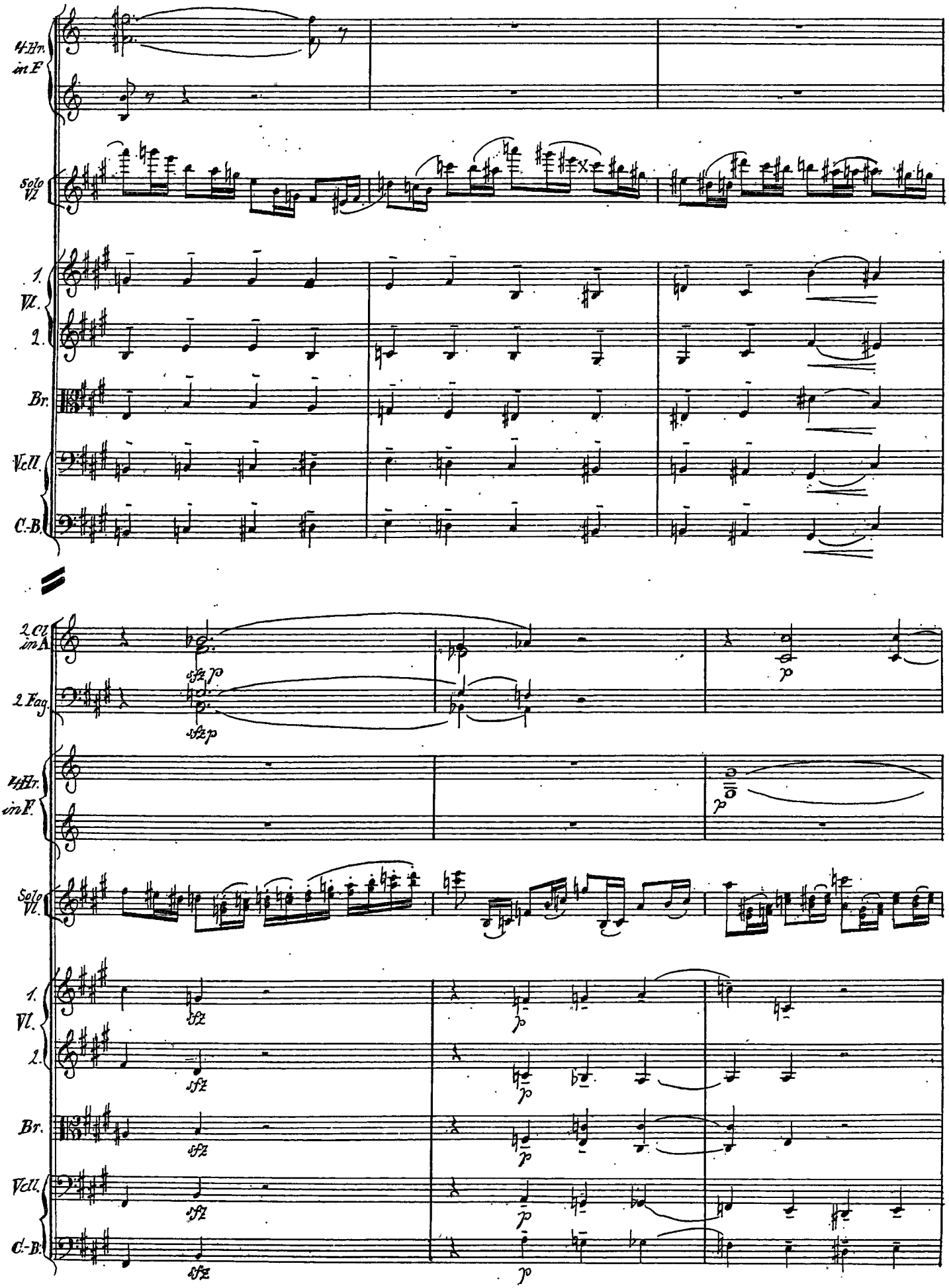

2 Fl.
4 Hr. in F.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
sfz
2 Fl.
2 Cl. in A
2 Fag.
4 Hr. in F.
p
Solo Vl.
colla parte
1. Vl.
2.
Br.
Vcll.
C-B.
pizz.
arco
pocof

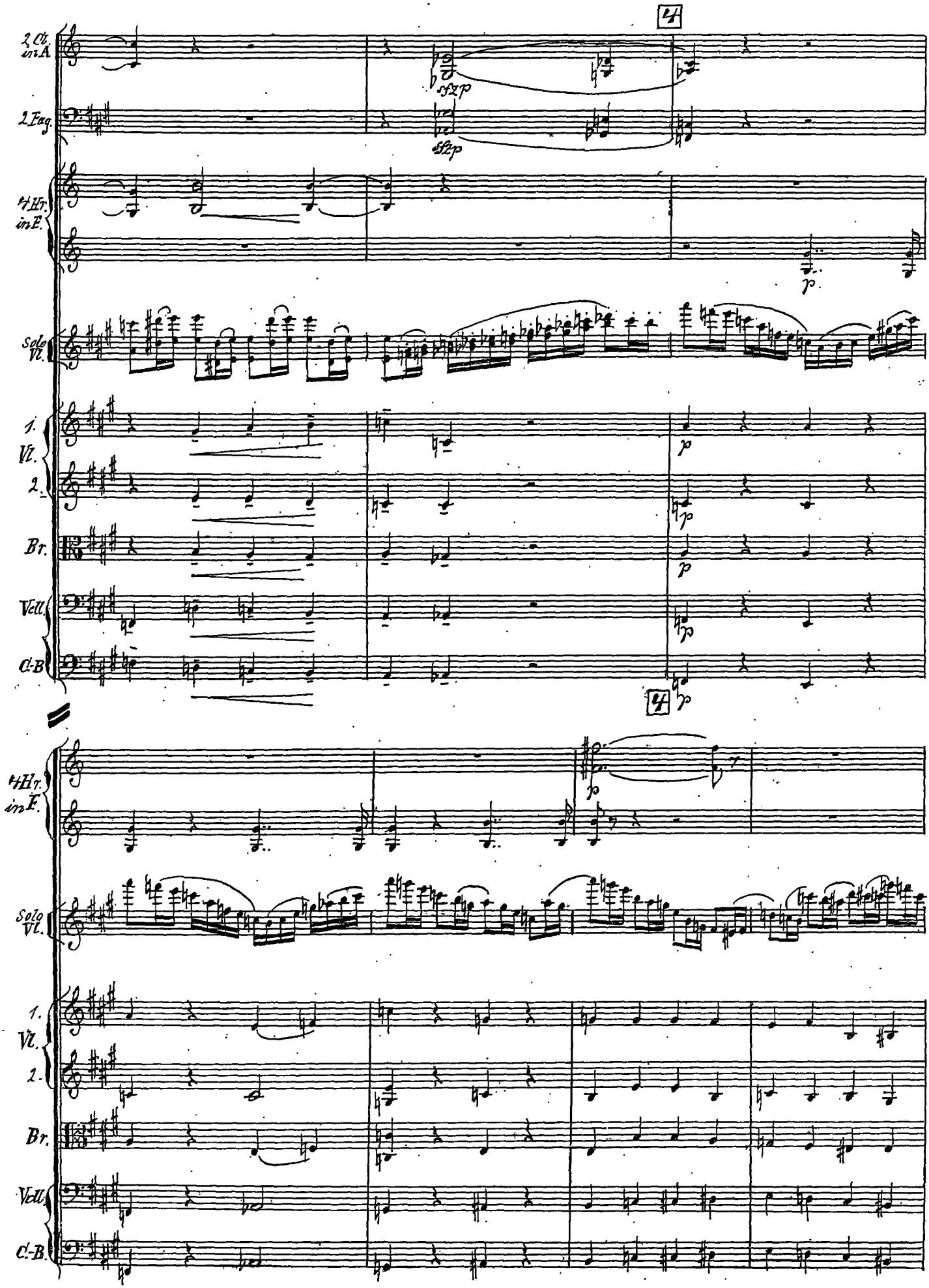

2 Fl.
2 Cl. in A.
2 Fag.
4 Hr. in F.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.B.
mf
rall. a dim.
ad. lib.
rall.
molto rall.
p

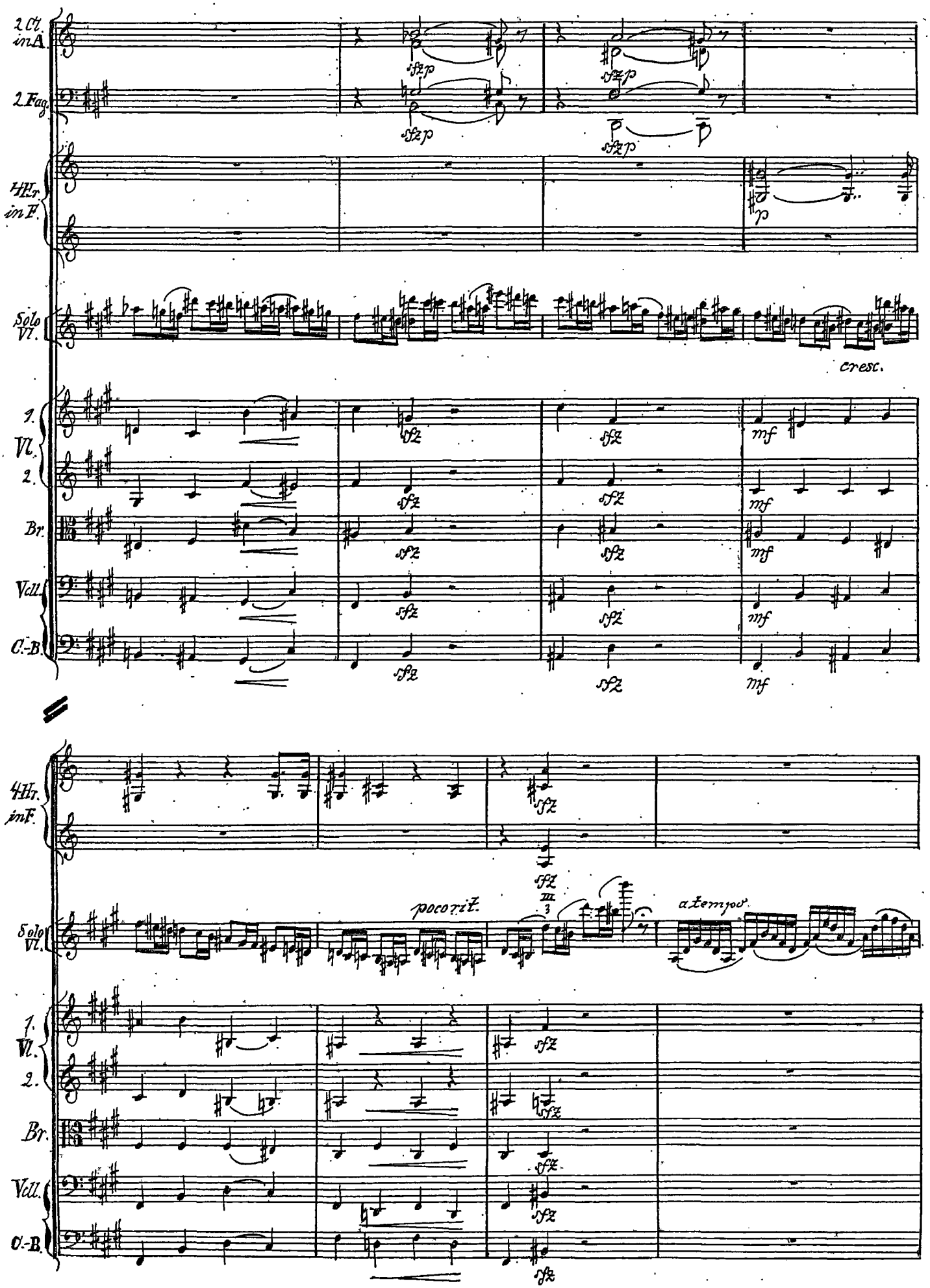

2. Meno mosso.
2. Cl. in A.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.B.
poco rit.
a tempo
poco cresc.
2. Meno mosso.
2. Fl.
2. Ob.
espress.
mf
a tempo

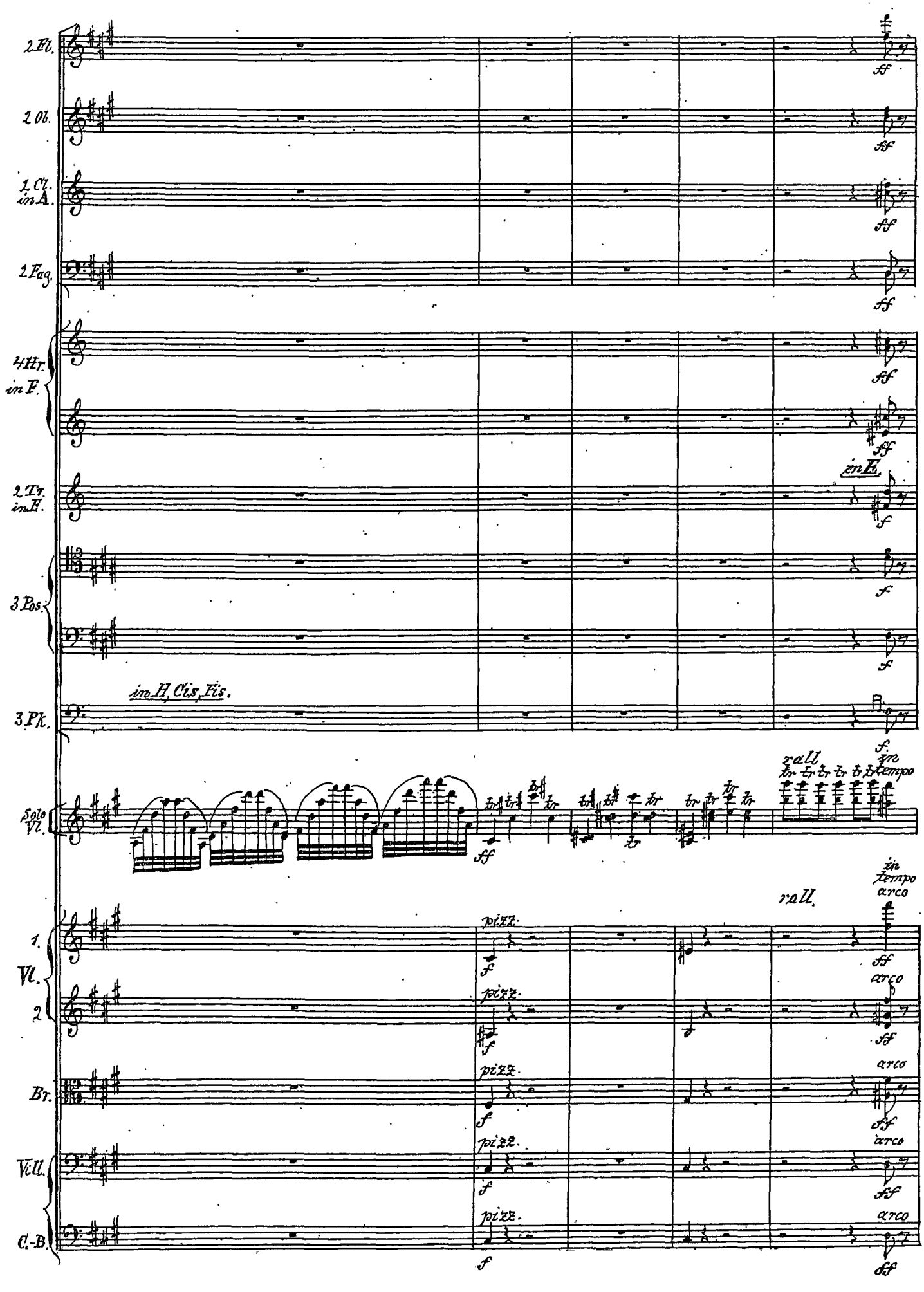

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in E.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.B.
mf
mf espr
poco largamente
poco cresc.
dim.
rallent.
in tempo
molto rall.
quasi in tempo
poco rit.
sfz
pp

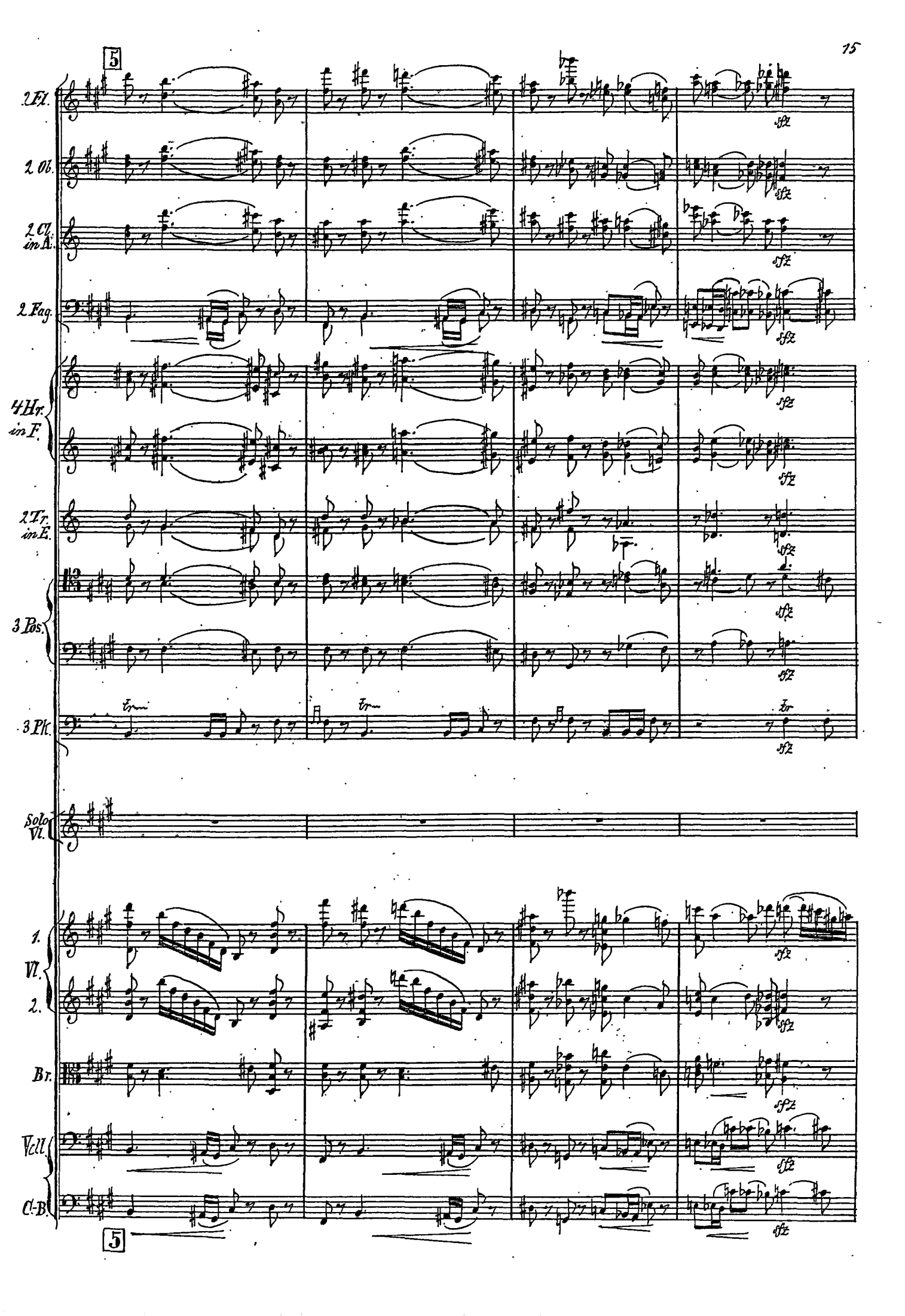

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.B.
cresc.
p accel.
3
Tempo I.


4 Hn. in F
Solo Vl
1. Vl.
2.
Br.
Vcll.
C.-B.
2 Cl. in A
2 Fag.
4 Hn. in F
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
sfz p
sfz
p


4
2 Cl. in A.
2 Fag.
sfzp
sfzp
4 Hr. in E.
p
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
p
p
p
p
4
4 Hr. in E.
p
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.


2 Cl. in A.
2 Fag.
4 Hr. in F.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
sfzp
p
cresc.
sfz
mf
4 Hr. in F.
Solo Vl.
poco rit.
a tempo
1. Vl.
2.
Br.
Vcll.
C.-B.


2 Fl.
2 Ob.
1 Cl. in A.
2 Fag.
4 Hr. in F.
2 Tr. in E.
3 Pos.
3 Pk.
in H, Cis, Fis.
Solo Vl.
rall.
in tempo
1. Vl.
2
Br.
Vcll.
C.-B.
pizz.
arco

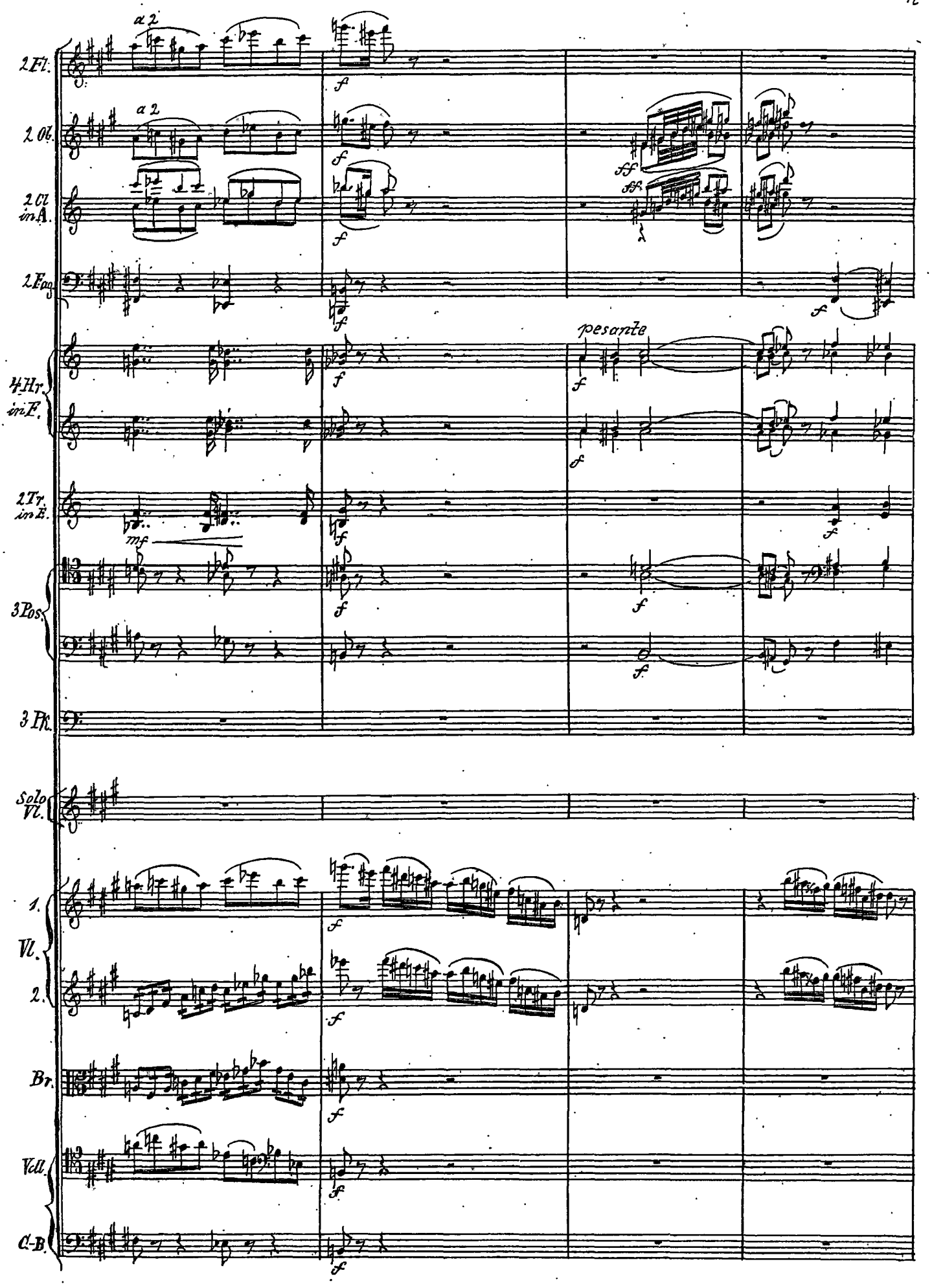

5
2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
2 Tr. in E.
3 Pos.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll
C.-B.
5
sfz
Tr

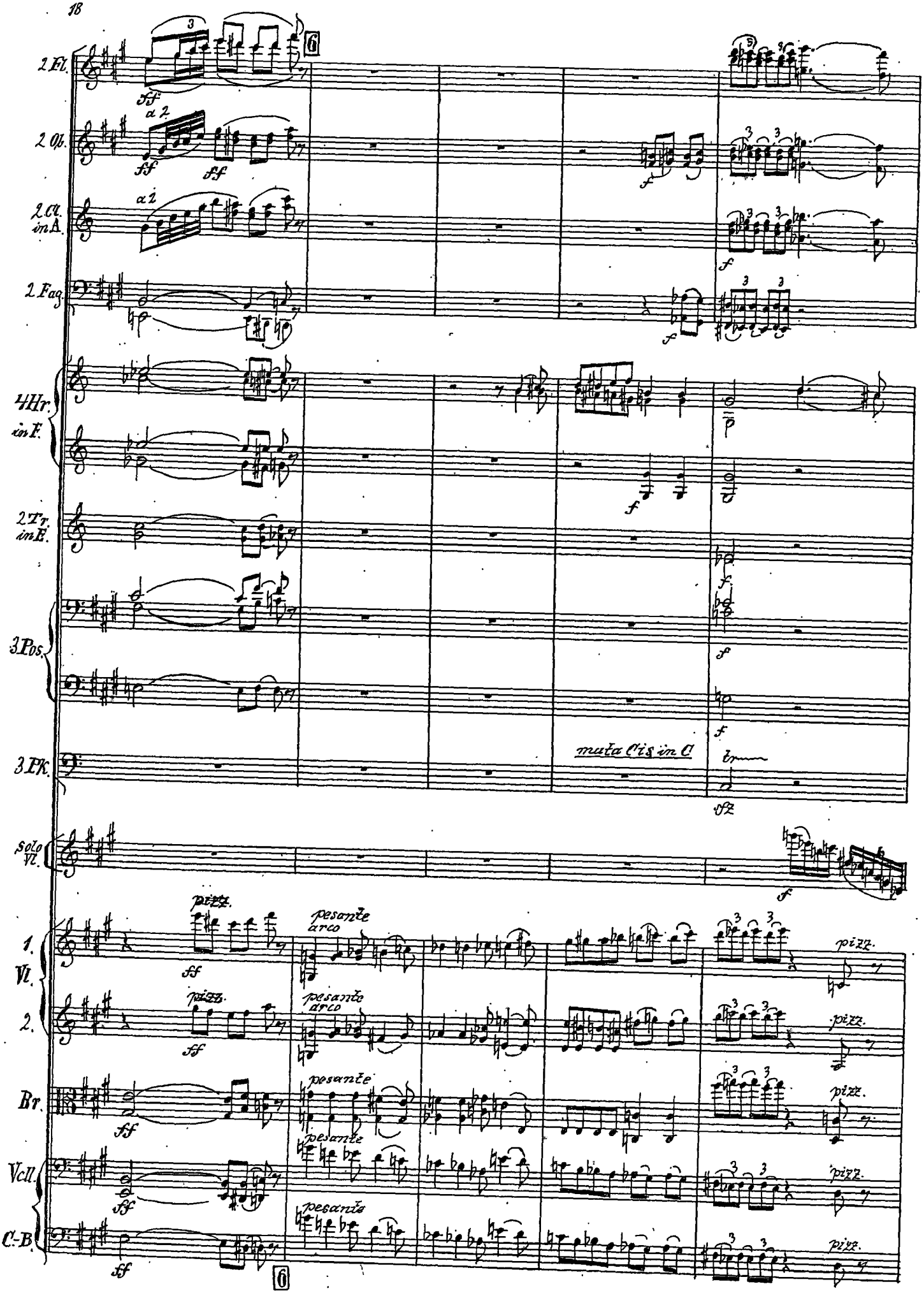
2 Ob.
2 Fag.
4 Hr. in E.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.

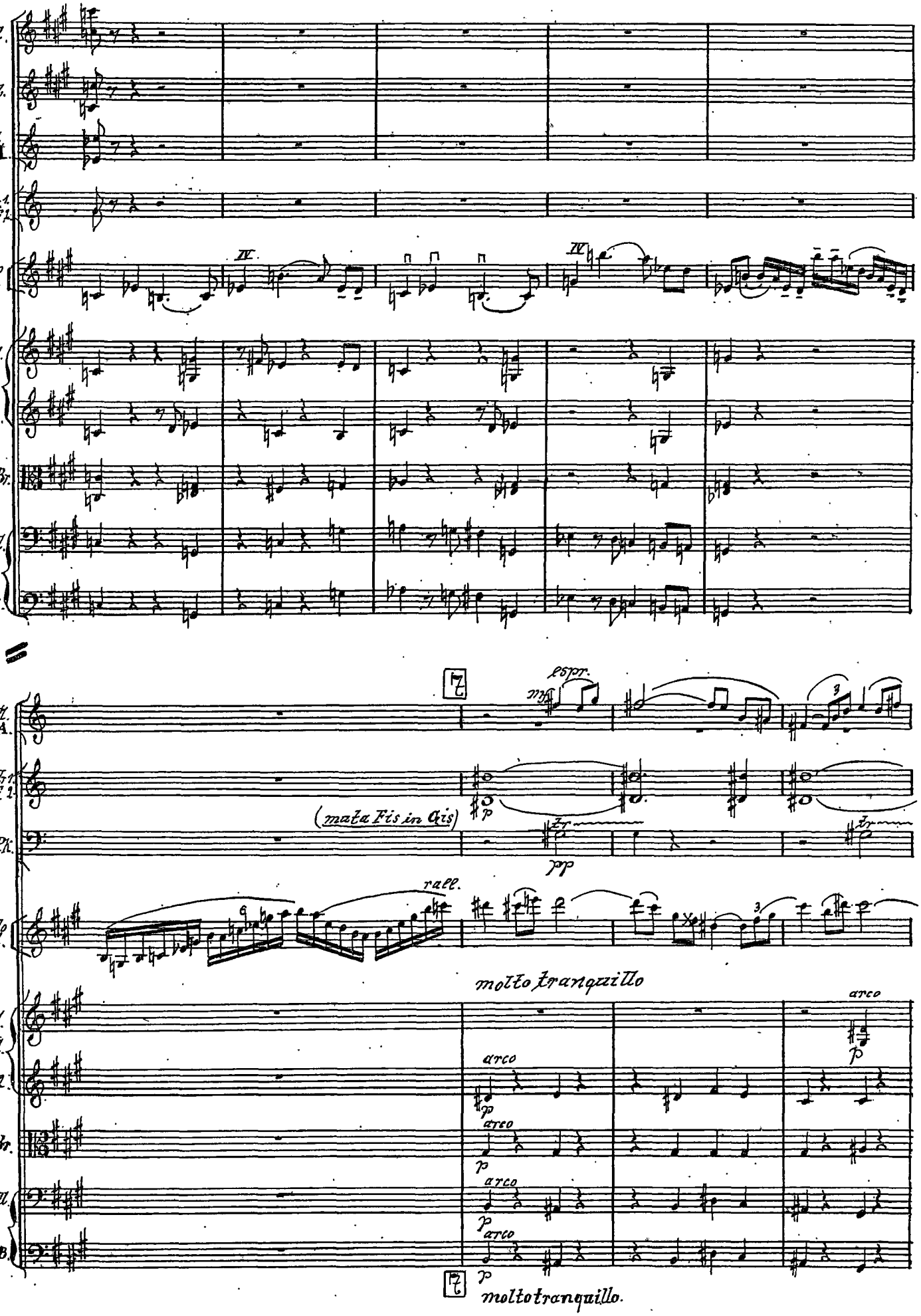
mf poco a poco cresc.

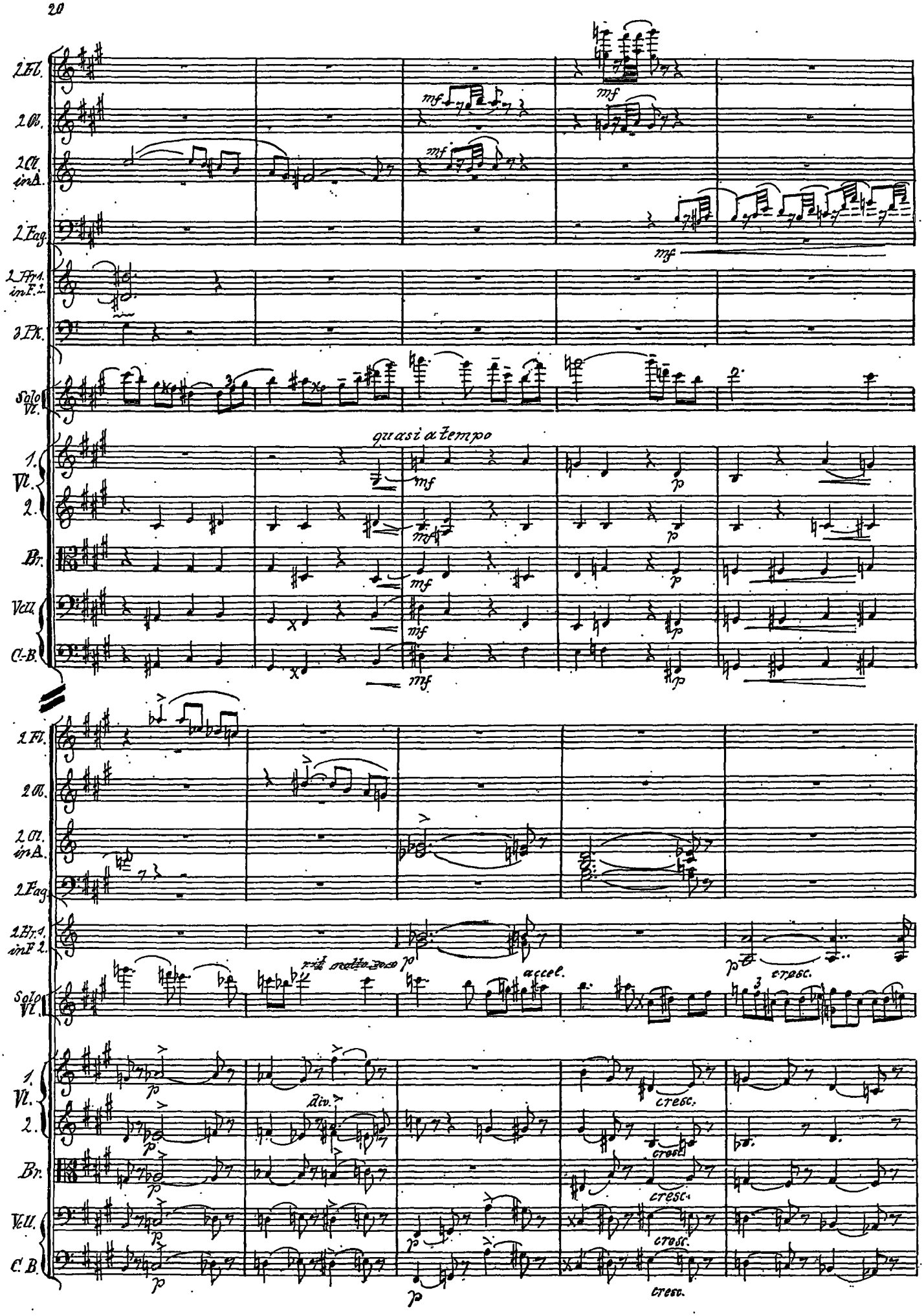
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in E.
3 Pos.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.

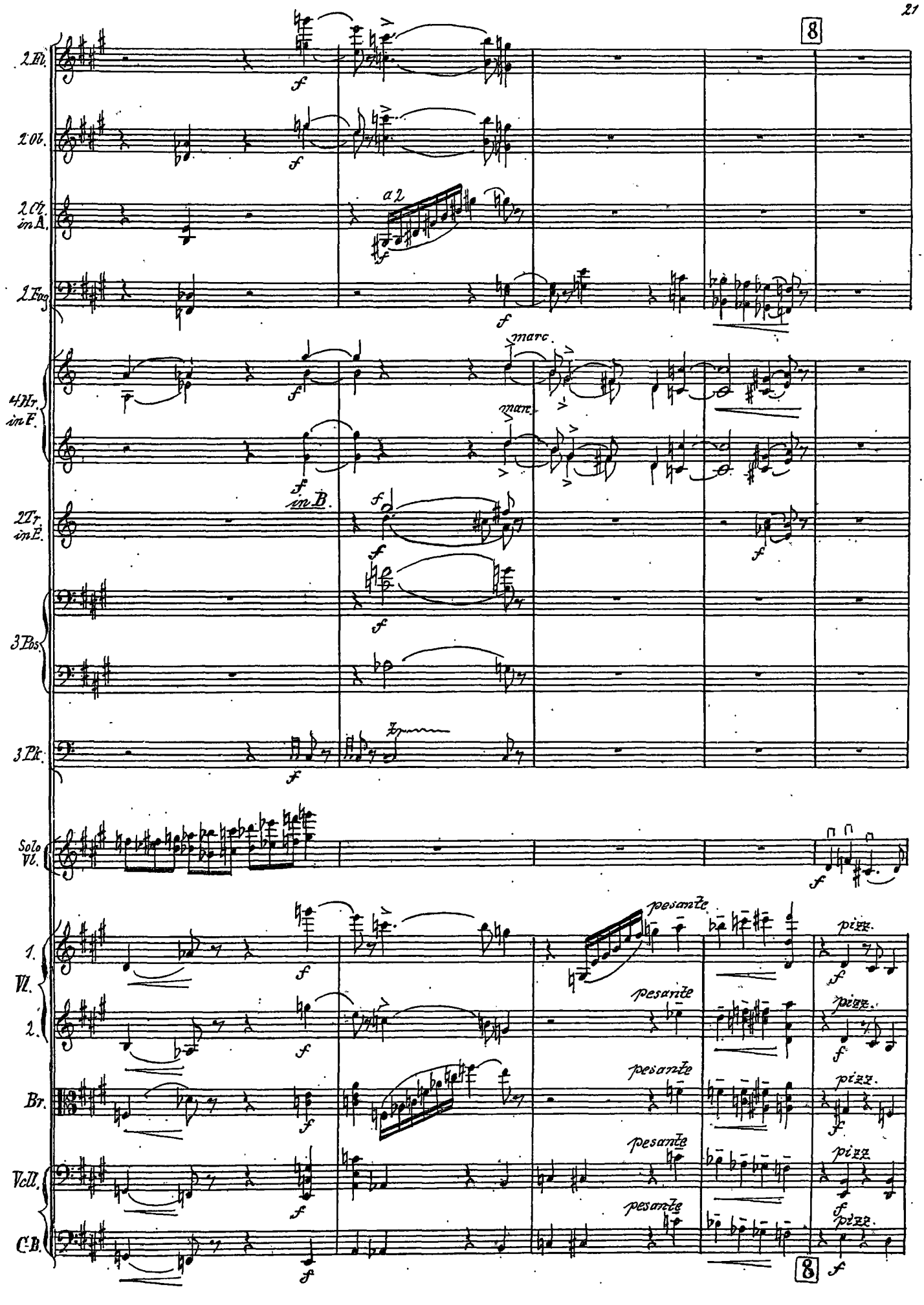
f
mf

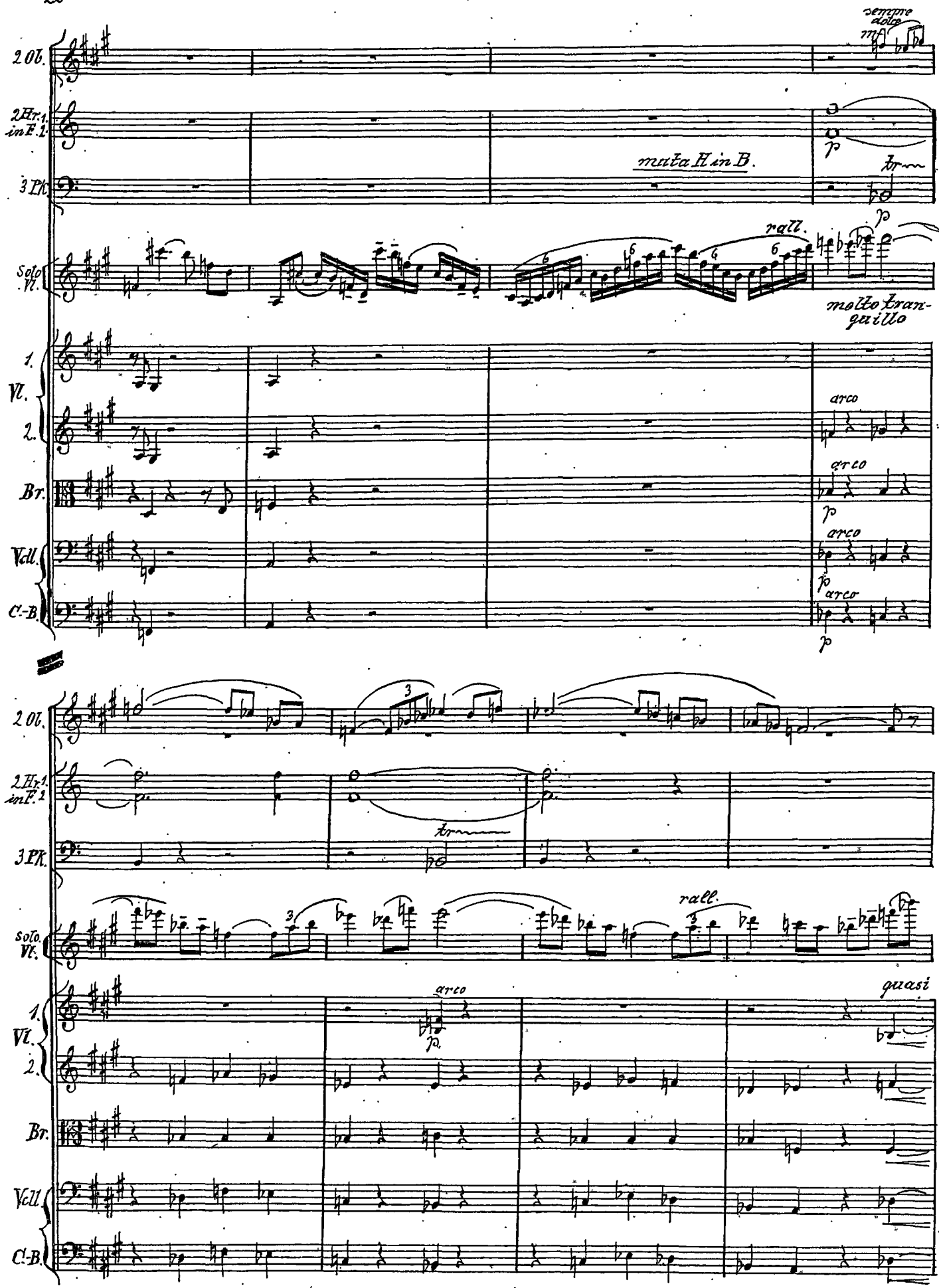

2 Fl.
a 2
2 Ob.
a 2
2 Cl in A.
2 Fag.
4 Hr. in E.
2 Tr. in E.
3 Pos.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
pesante
ff
mf
f

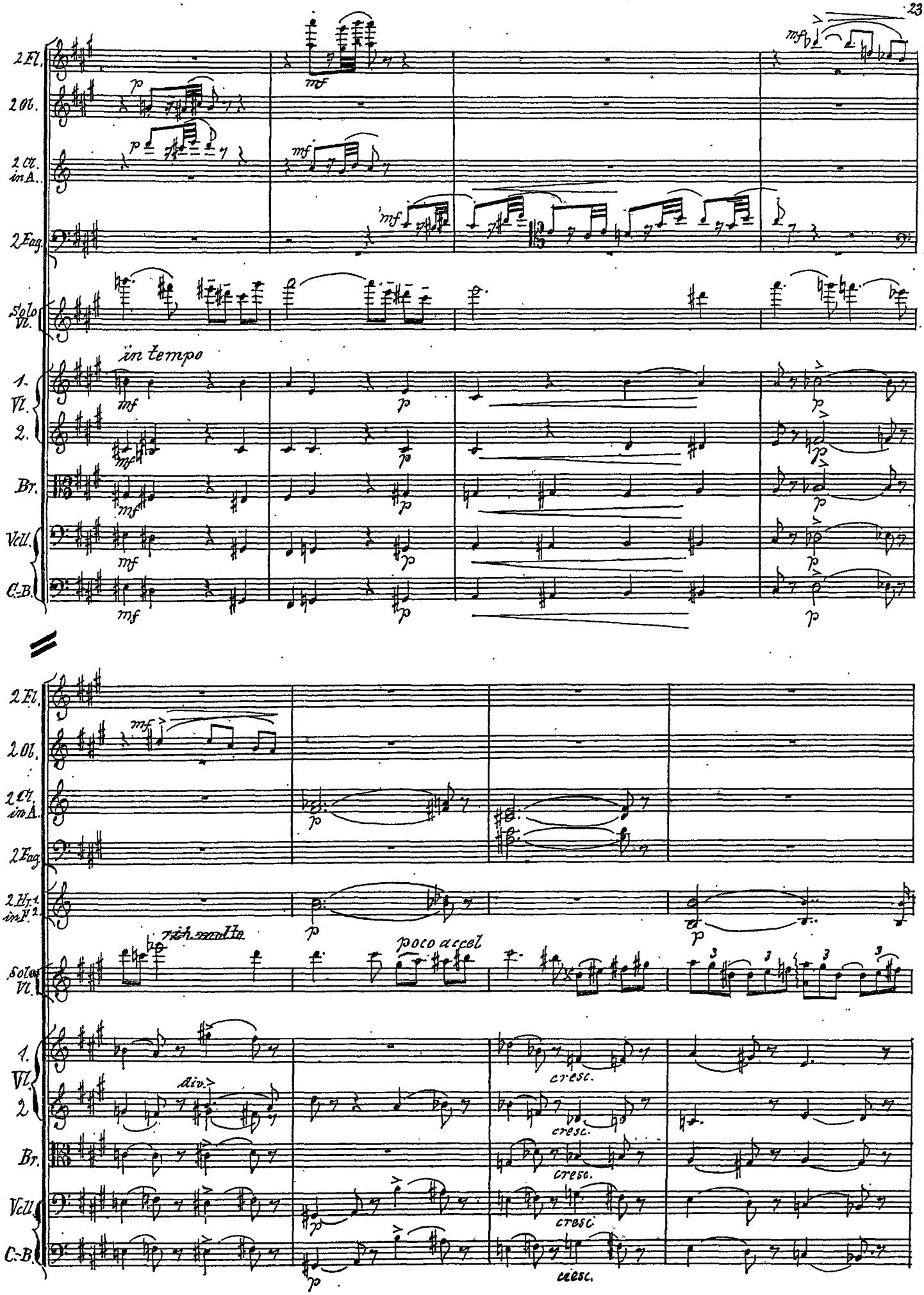

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
2 Tr. in E.
3 Pos.
3 Pk.
solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
a 2.
muta C is in C
pizz.
pesante
arco

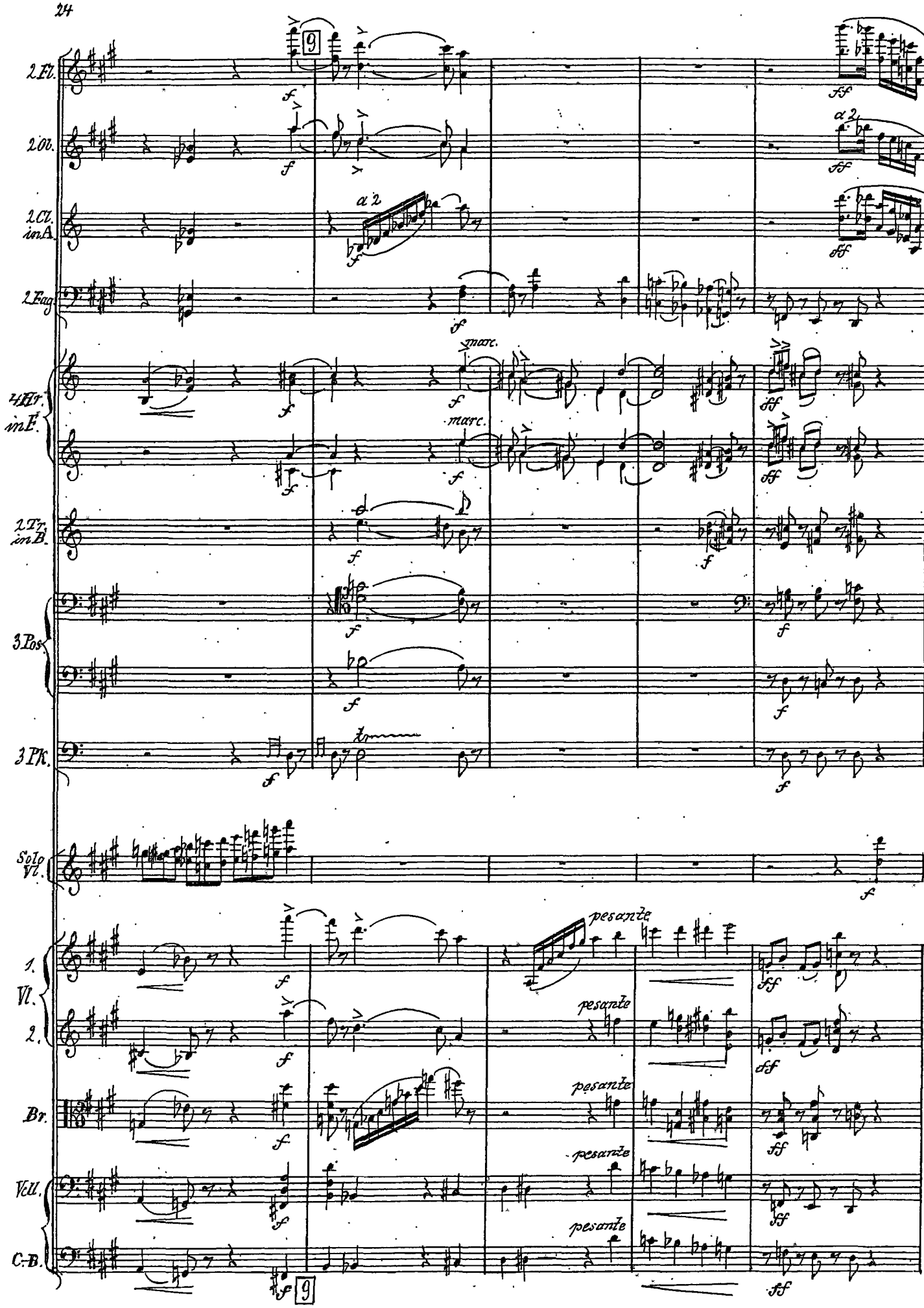

2 Fl.
2 Ob.
2 Cl. in A.
2 Hr. 1. in F. 1.
Solo Vl.
IV.
IV.
1. Vl. 2.
Br.
Vcll.
C.-B.
2 Cl. in A.
espr.
mf
2 Hr. 1. in F. 2.
p
(mata Fis in Gis)
3 Pk.
tr
pp
tr
rall.
Solo Vl.
molto tranquillo
1. Vl. 2.
arco
p
arco
p
Br.
arco
p
Vcll.
arco
p
C.-B.
arco
p
molto tranquillo.

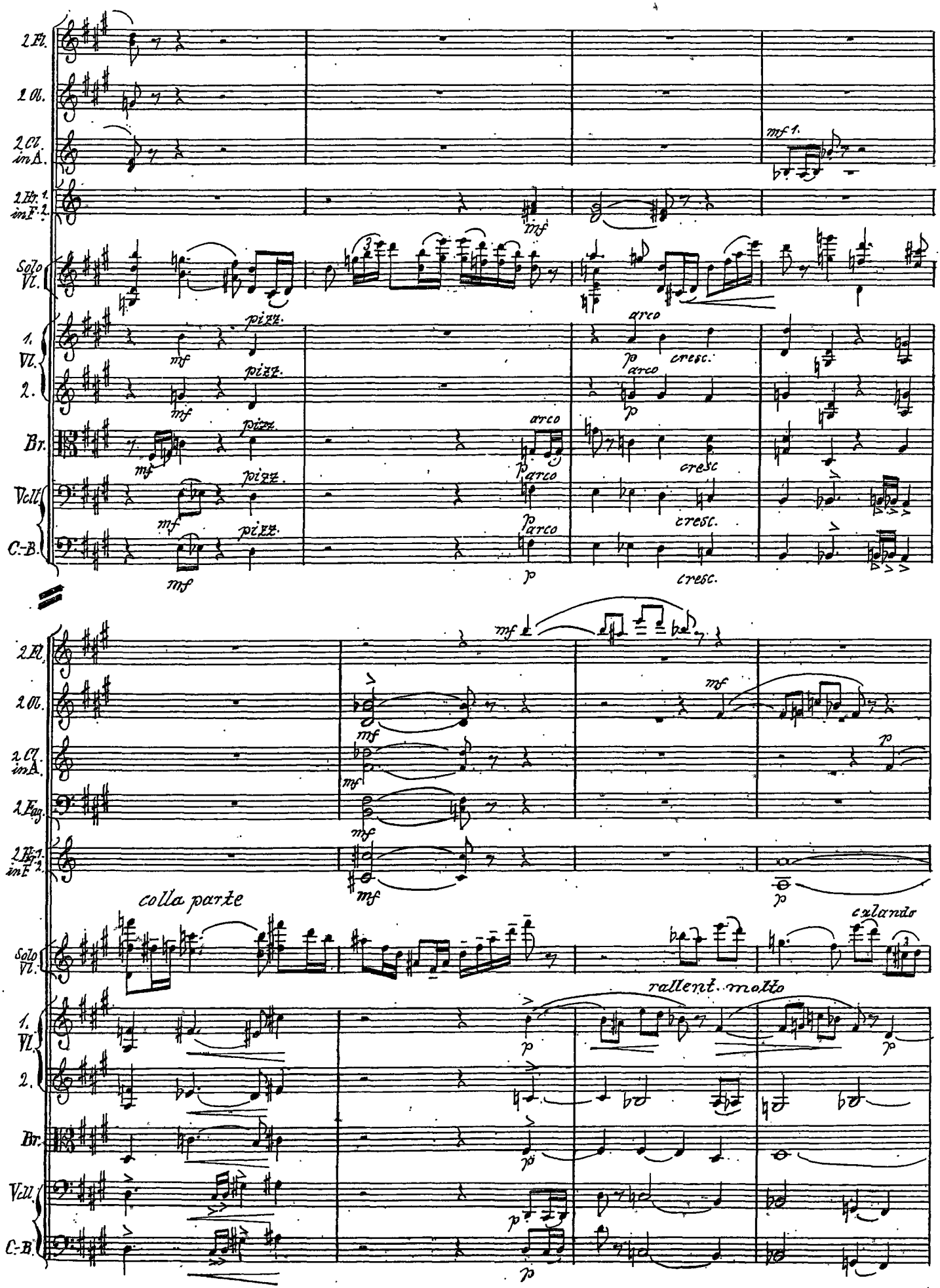

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
2 Hrn. in E.
3 Pk.
Solo Vl.
quasi a tempo
1. Vl.
2.
Br.
Vcll.
C.-B.
rit molto poco
accel.
cresc.
div.

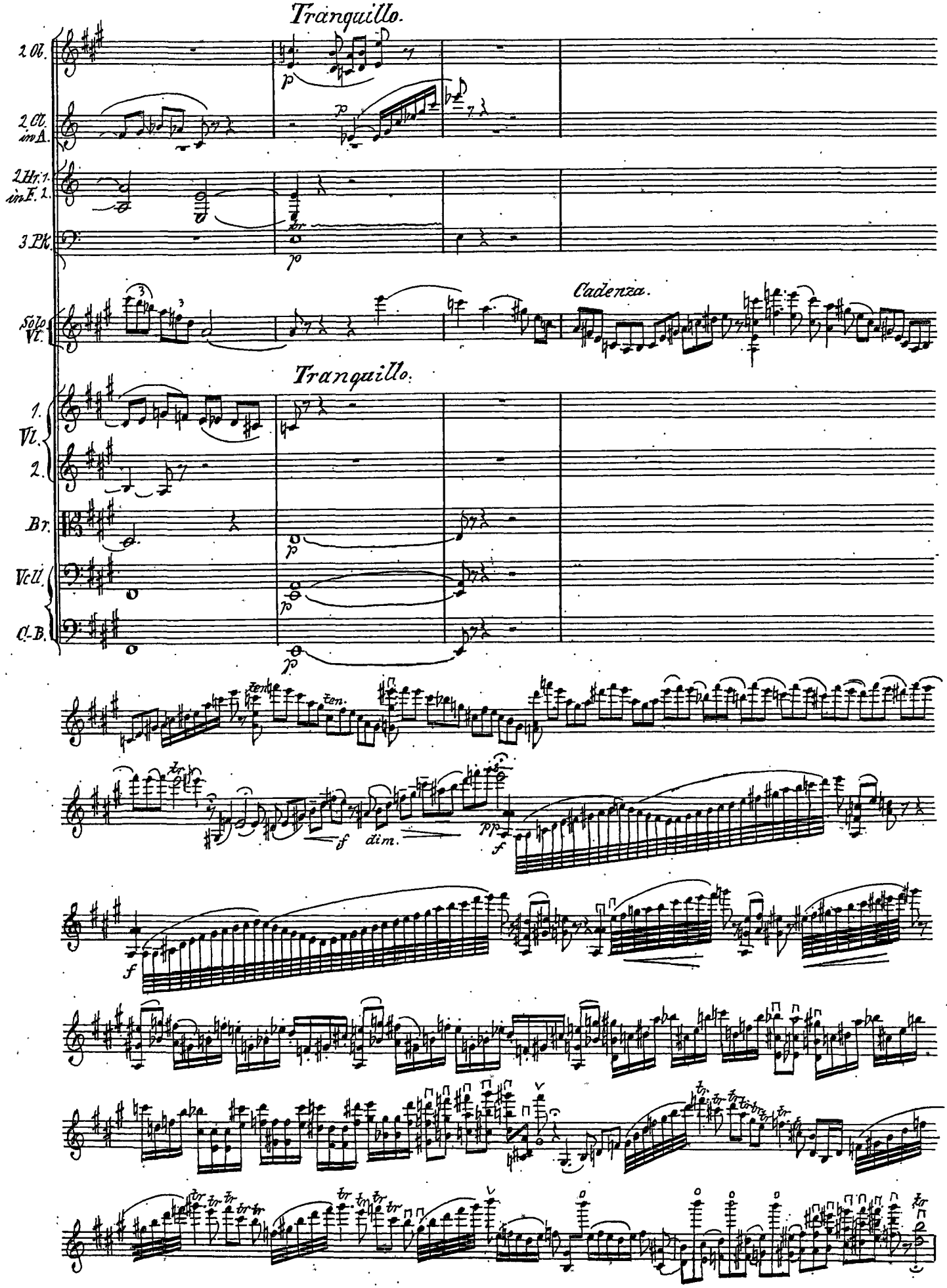

8
2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
a 2
4 Hr. in F.
marc.
2 Tr. in E.
in B.
3 Pos.
3 Pk.
Solo Vl.
pesante
pizz.
1. Vl.
2.
Br.
Vcll.
C.B.
8

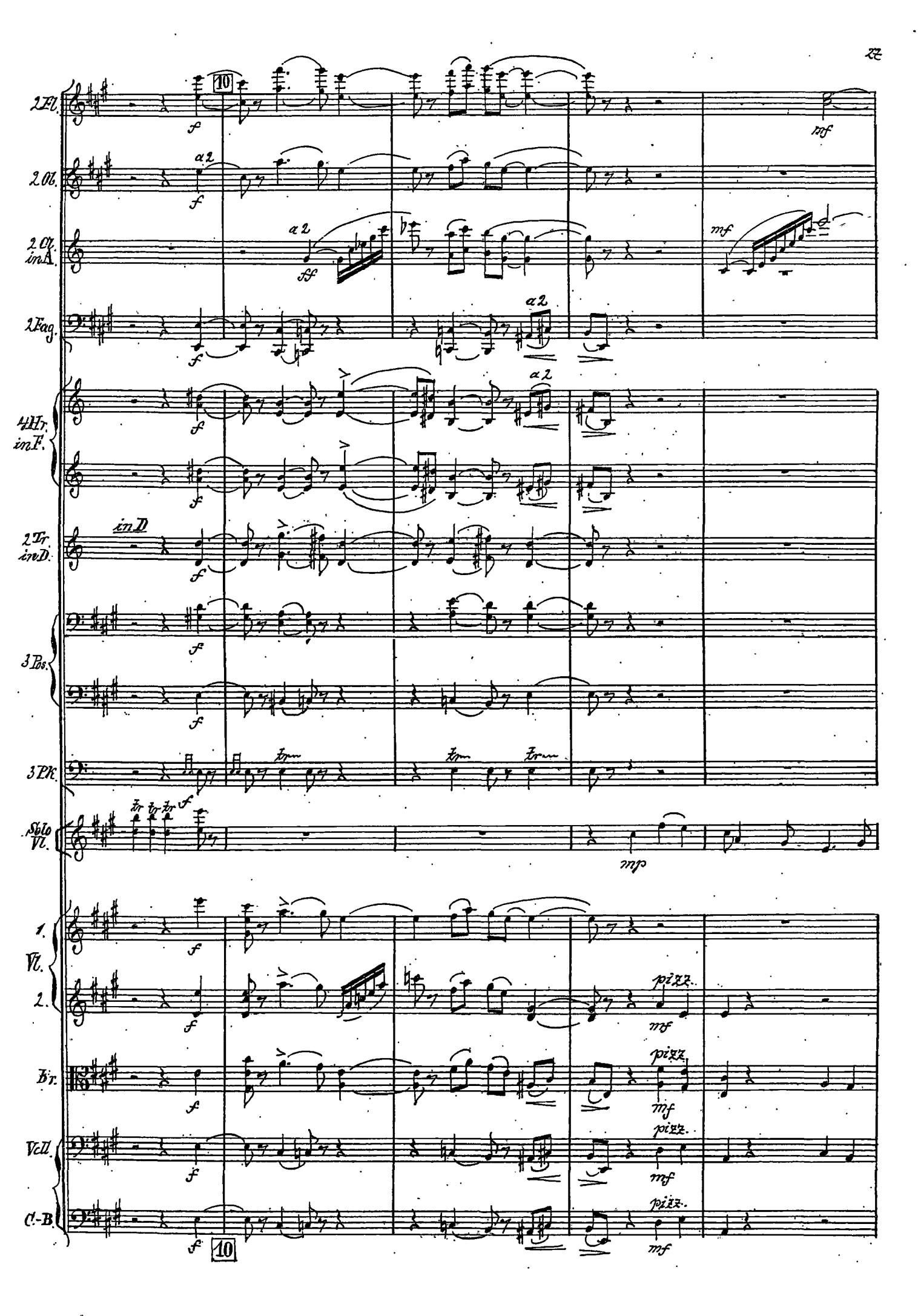

2 Ob.
2 Hr. 1. in F. 2.
3 Pk.
Solo Vl.
1. Vl. 2.
Br.
Vcll.
C.-B.
sempre dolce
mf
p
mutа H in B.
tr
rall.
molto tranquillo
arco
p
rall.
quasi

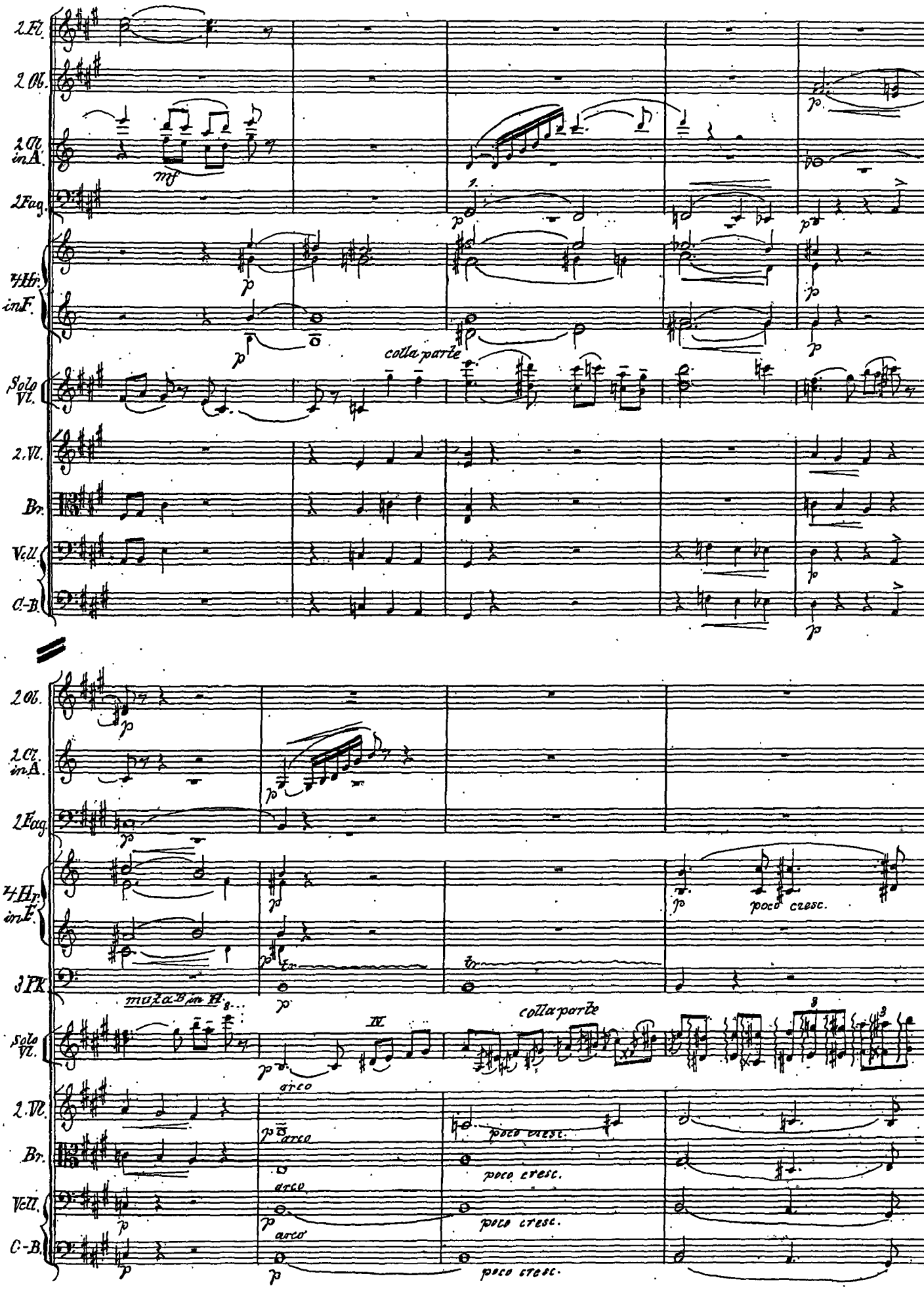

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
Solo Vl.
in tempo
1. Vl.
2.
Br.
Vcll.
C.-B.
2 Hr. in F
rich molto
poco accel
div.
cresc.

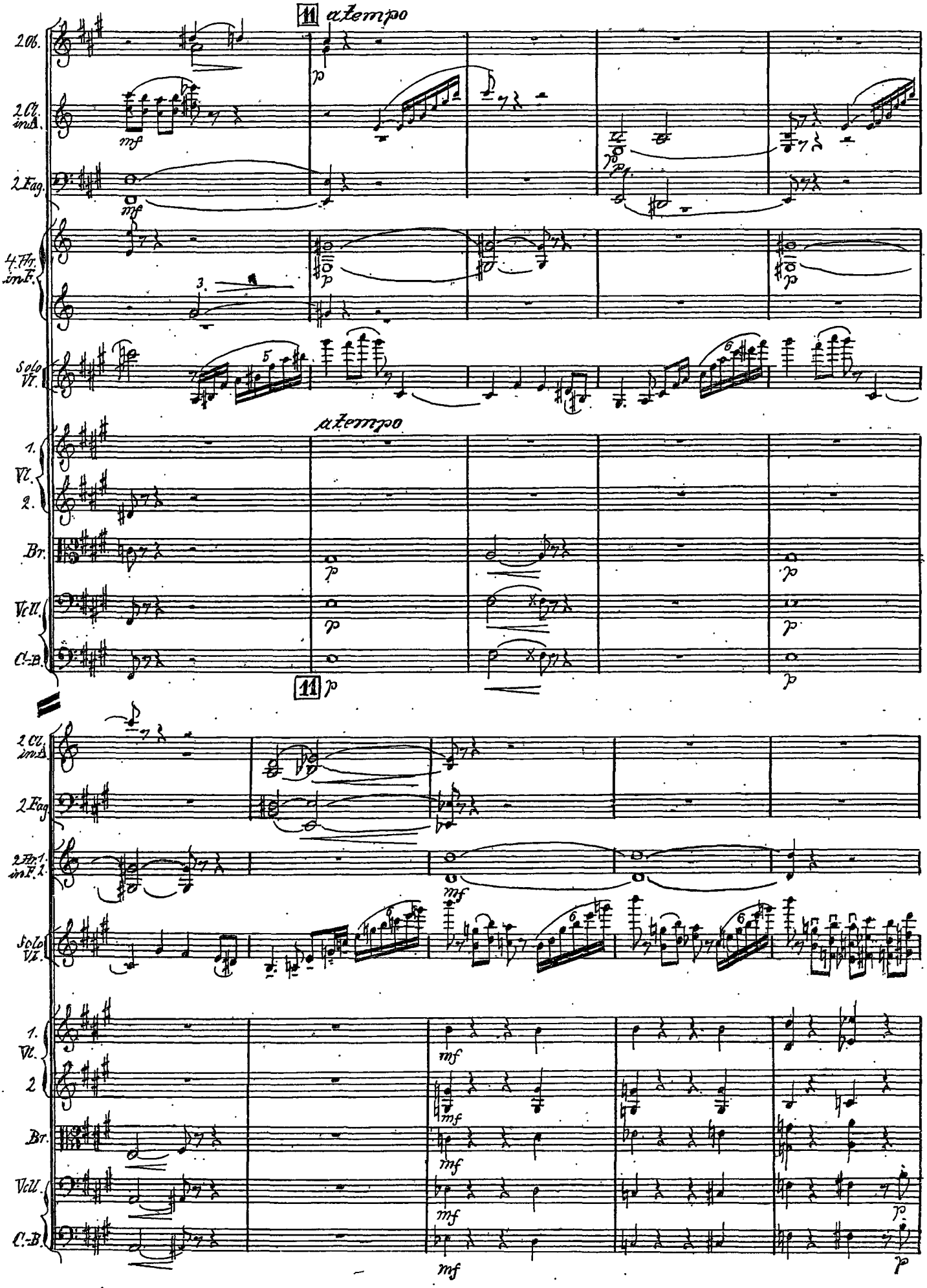

2 Fl.
2 Ob.
2 Cl. in A
2 Fag
4 Hr. in E
2 Tr. in B
3 Pos
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
a 2
marc.
pesante
9

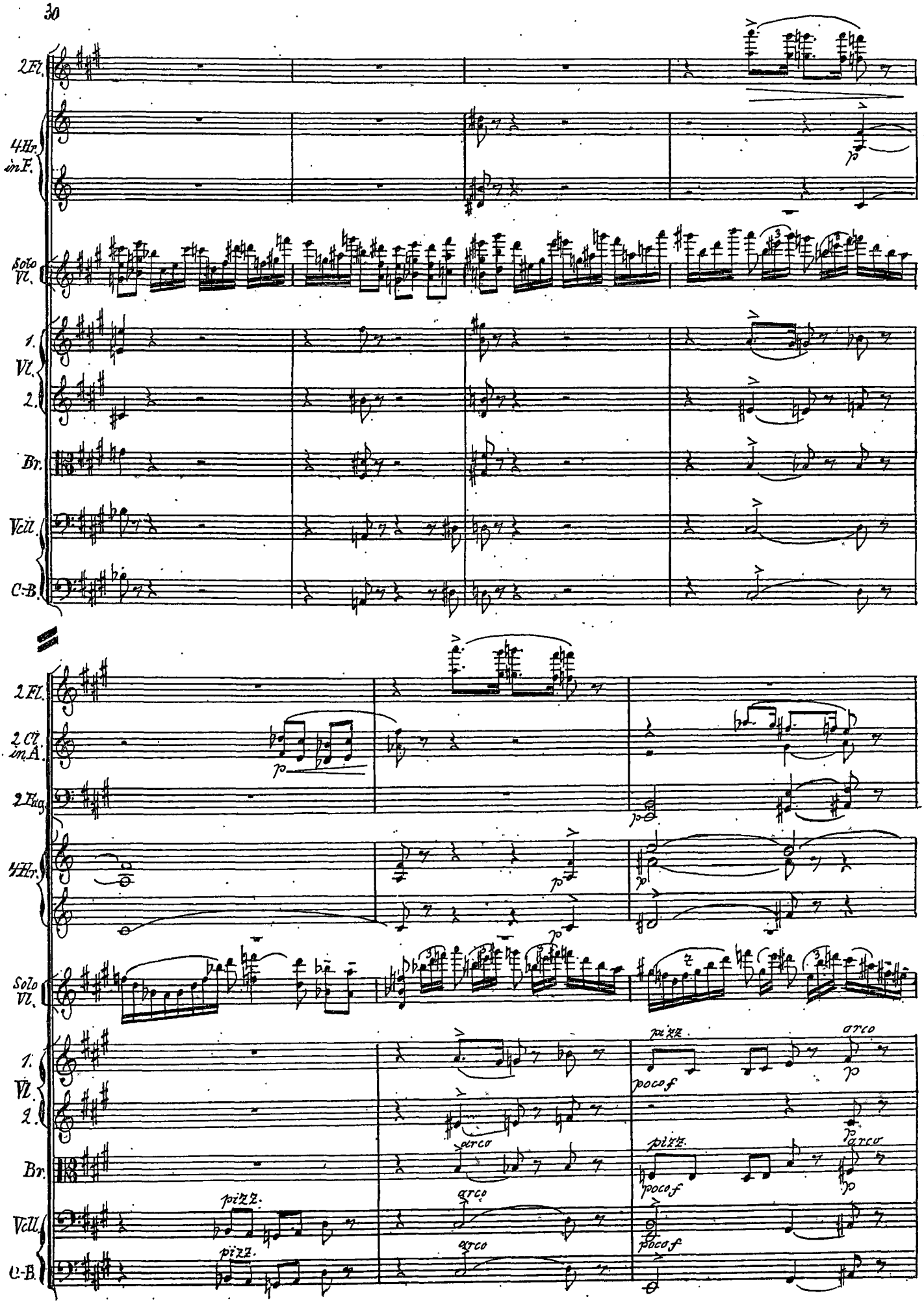

2 Fl.
2 Ob.
2 Cl. in A.
2 Hr. 1. in F. 2.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
mf 1.
mf
pizz.
arco
p
cresc.
colla parte
cxlando
rallent. molto

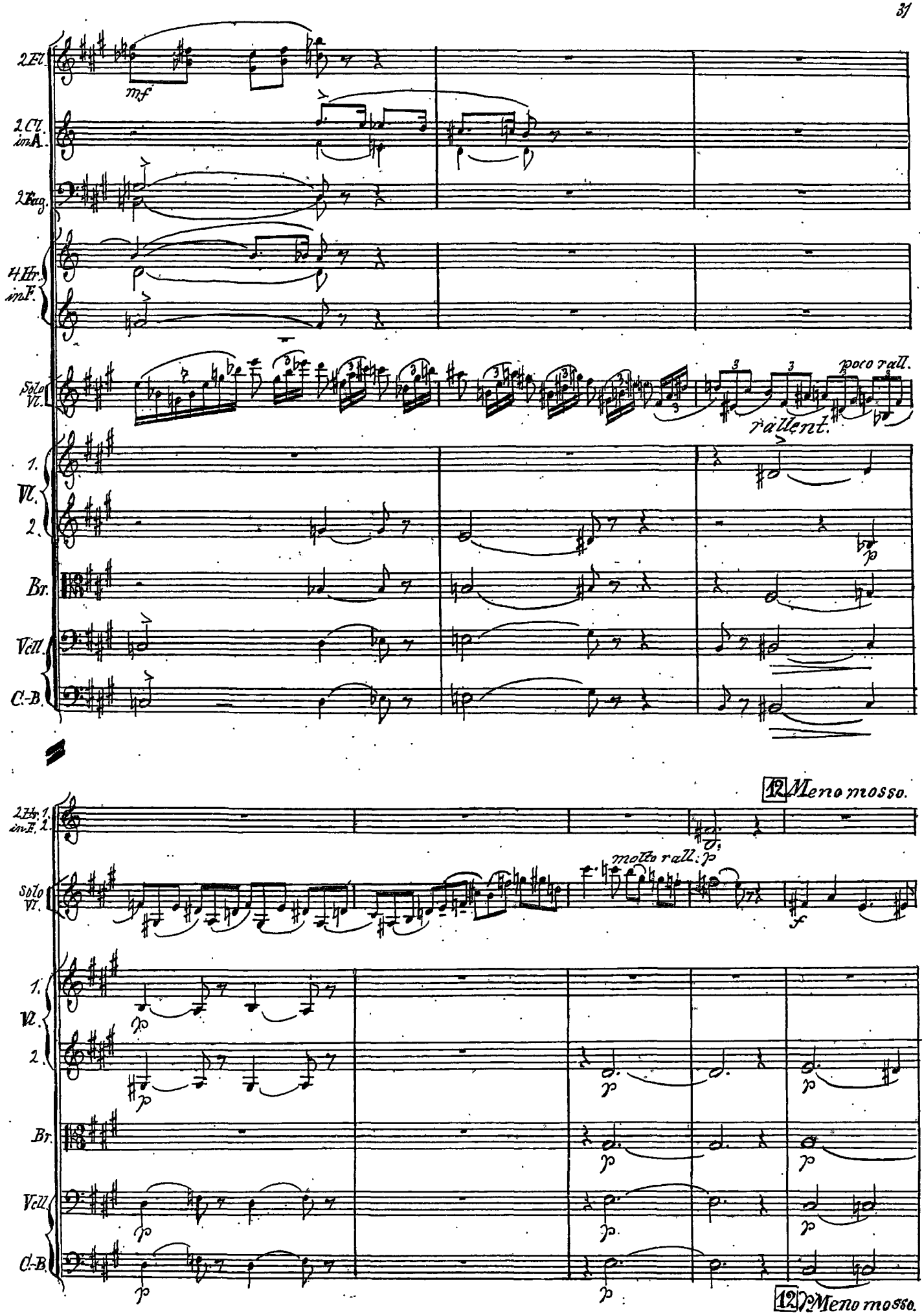

Tranquillo.
2 Ob.
2 Cl. in A.
2 Hr. 1. in E. 1.
3 Pk.
Solo Vl.
Cadenza.
Tranquillo.
1. Vl.
2.
Br.
Vcll.
C.-B.
ten.
f
dim.
pp
f
f

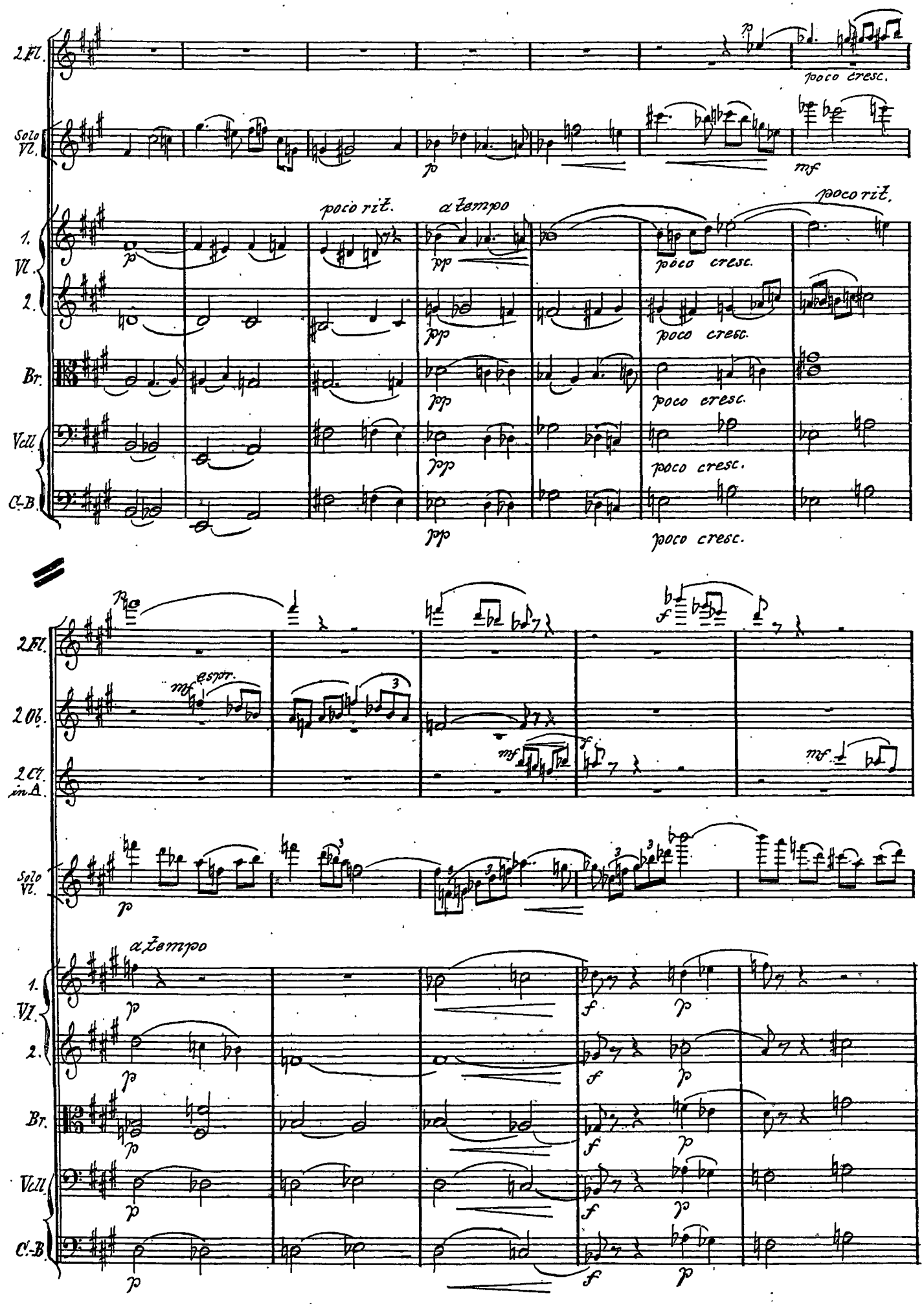

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
2 Tr. in D.
3 Pos.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
10
a 2
in D
pizz.
10

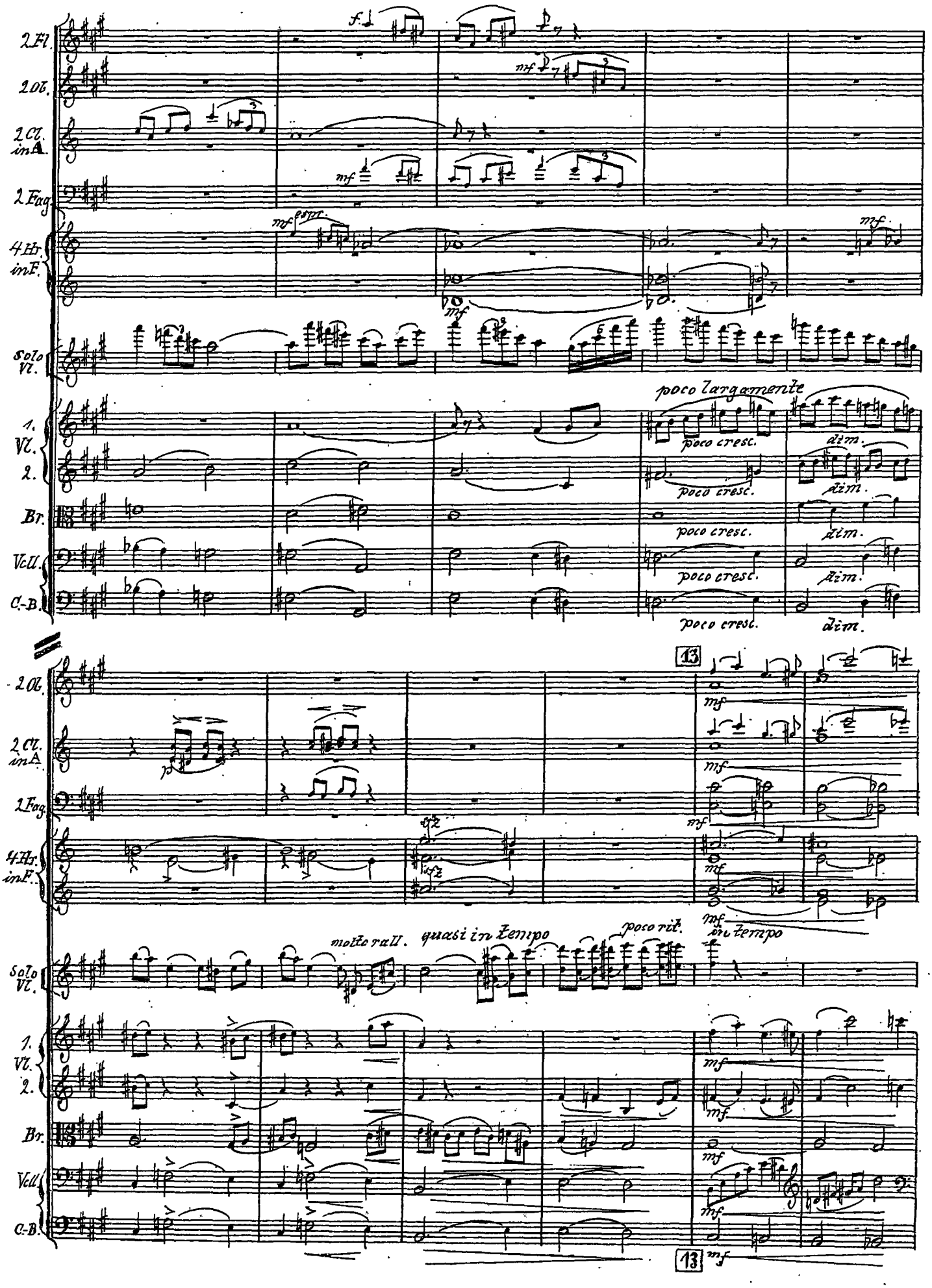

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
Solo Vl.
2 Vl.
Br.
Vcll.
C-B.
colla parte
mf
p
3 Pk.
muta B in H
IV
arco
poco cresc.

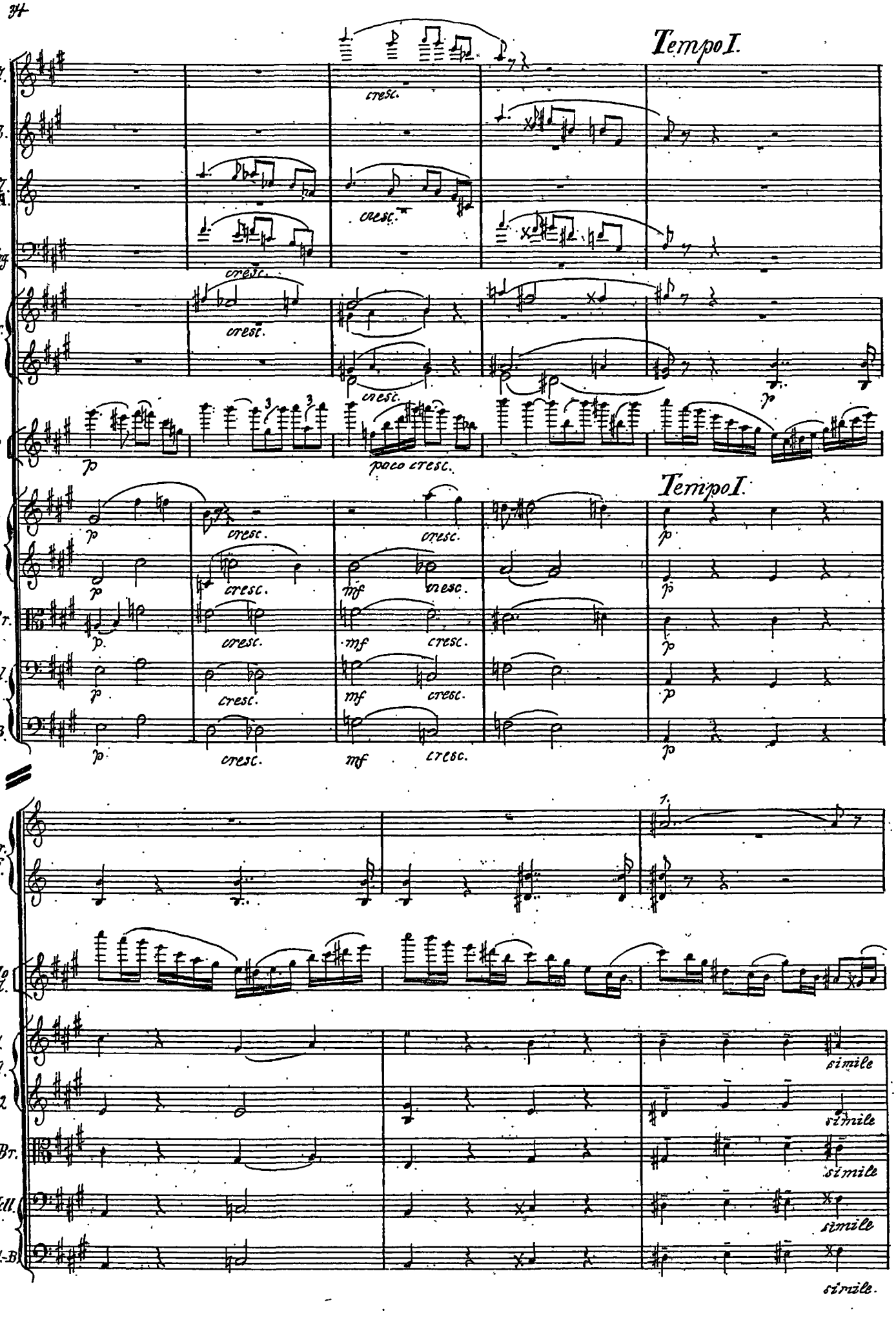

11 a tempo
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in E.
Solo Vl.
a tempo
1. Vl.
2.
Br.
Vc II.
C.-B.
11
2 Cl. in A.
2 Fag.
2 Hr. in E.
Solo Vl.
1. Vl.
2
Br.
Vc II.
C.-B.

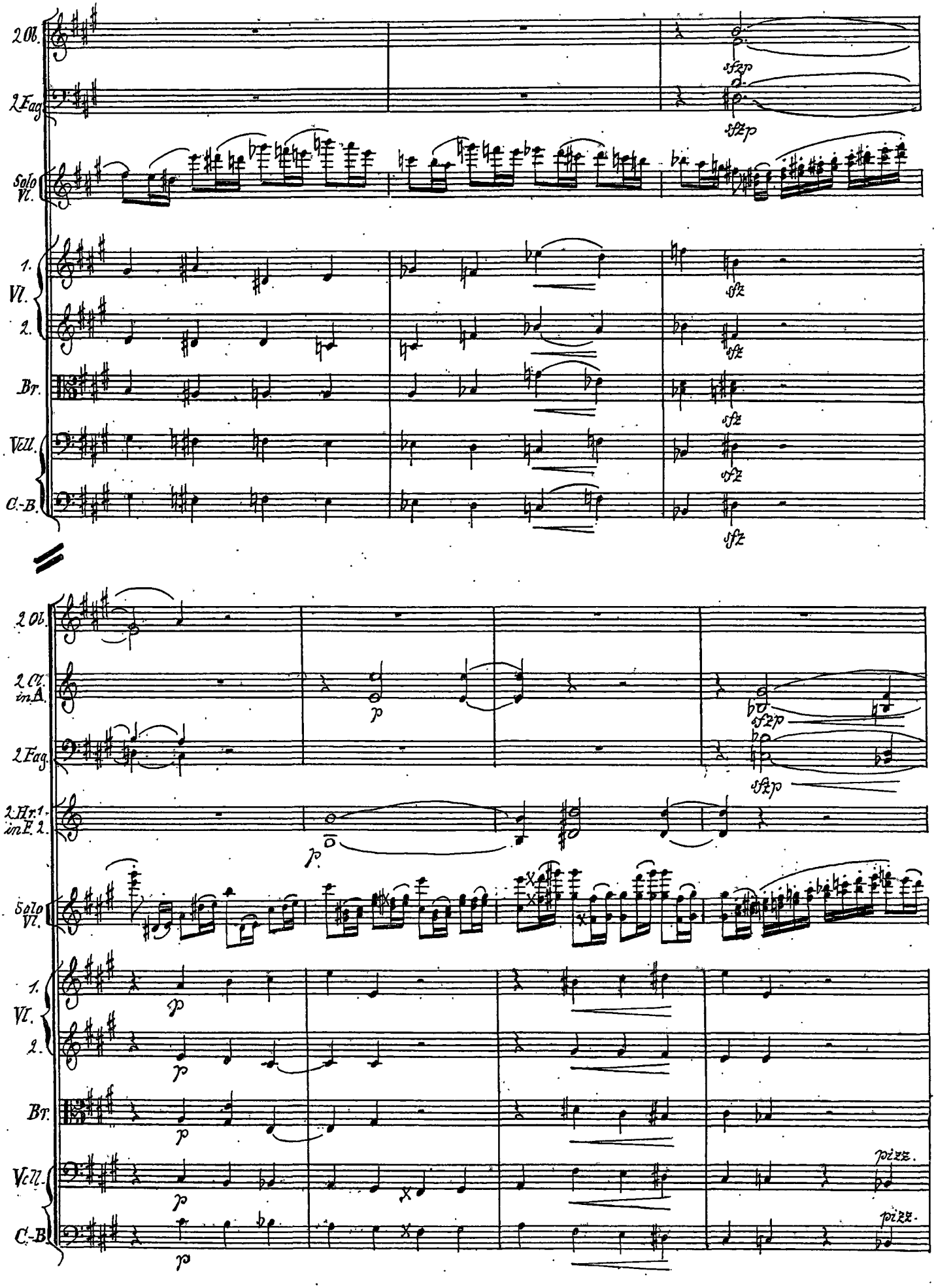

2 Fl.
4 Hr. in F.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
2 Fl.
2 Cl. in A.
2 Fag.
4 Hr.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
p
pizz.
arco
poco f

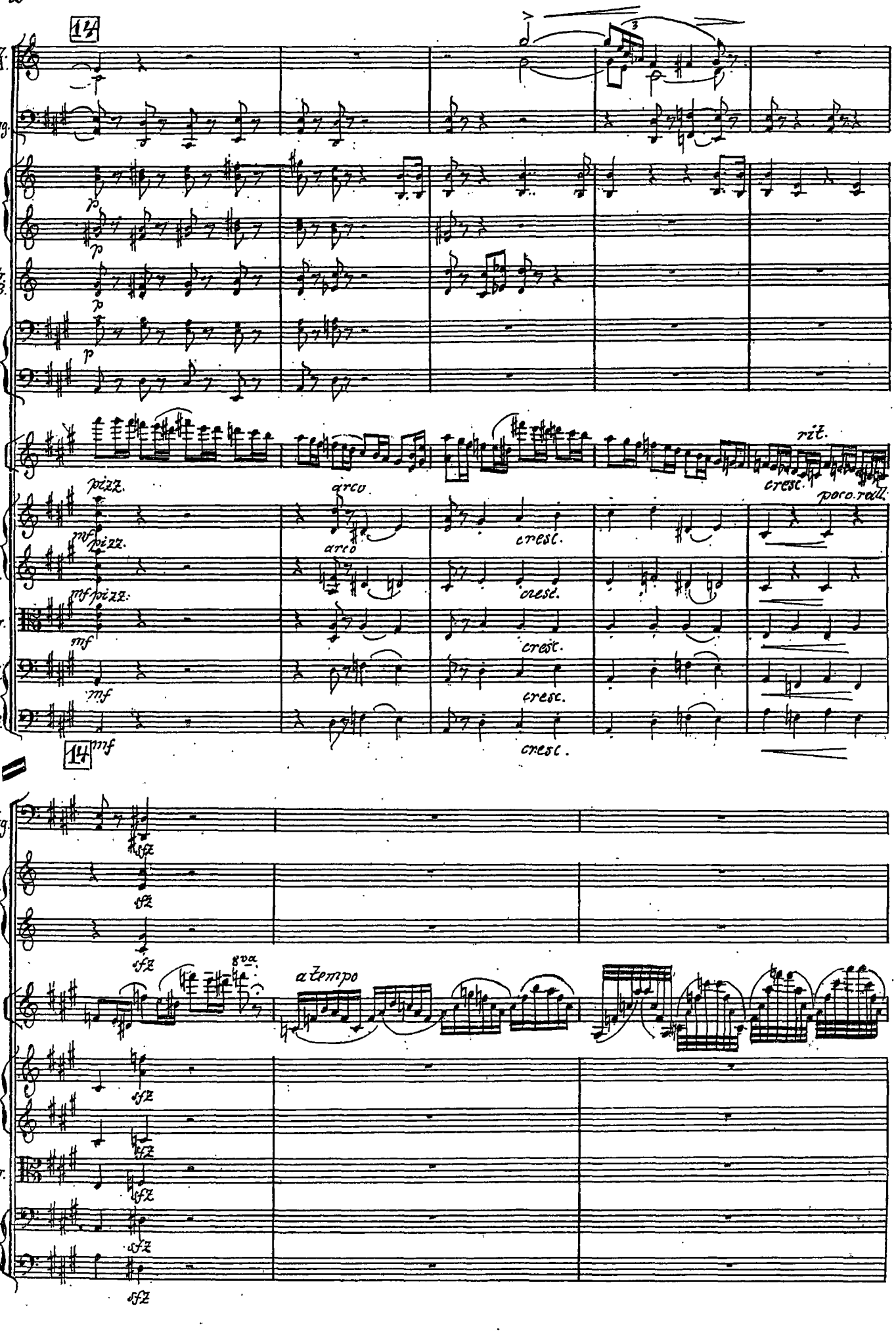

2 Fl.
mf
2 Cl. in A.
2 Bsn.
4 Hr. in F.
Solo Vl.
poco rall.
rallent.
1. Vl.
2.
Br.
Vcll.
C.-B.
p
12 Meno mosso.
2 Hr. 1. in E. 2.
molto rall. p
f
p
12 Meno mosso.

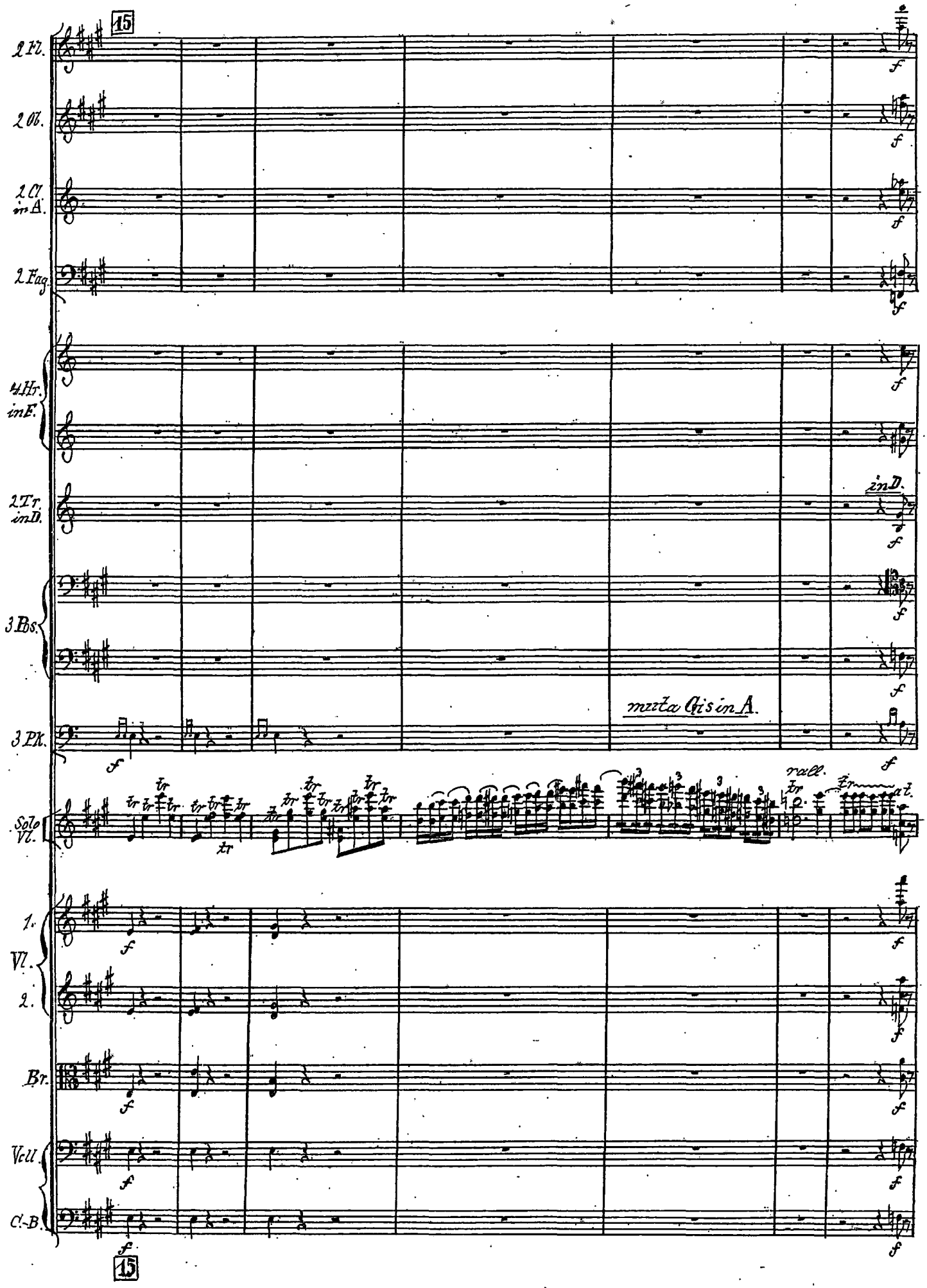

2 Fl.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
poco rit.
a tempo
poco cresc.
2 Ob.
2 Cl. in A.
mf espr.
a tempo

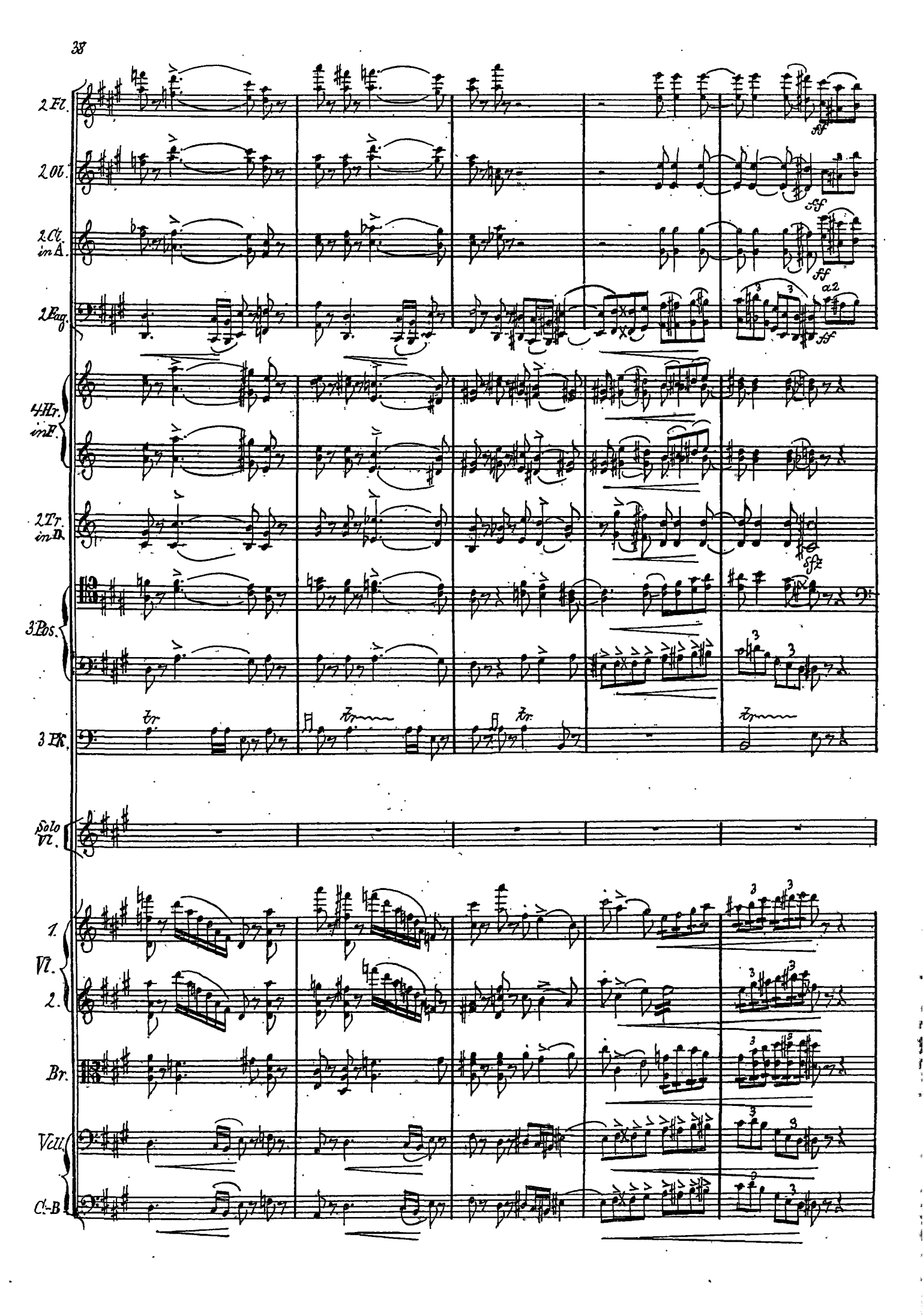

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
f.
mf
espr.
poco largamente
poco cresc.
dim.
13
molto rall.
quasi in Tempo
poco rit.
in Tempo
mf

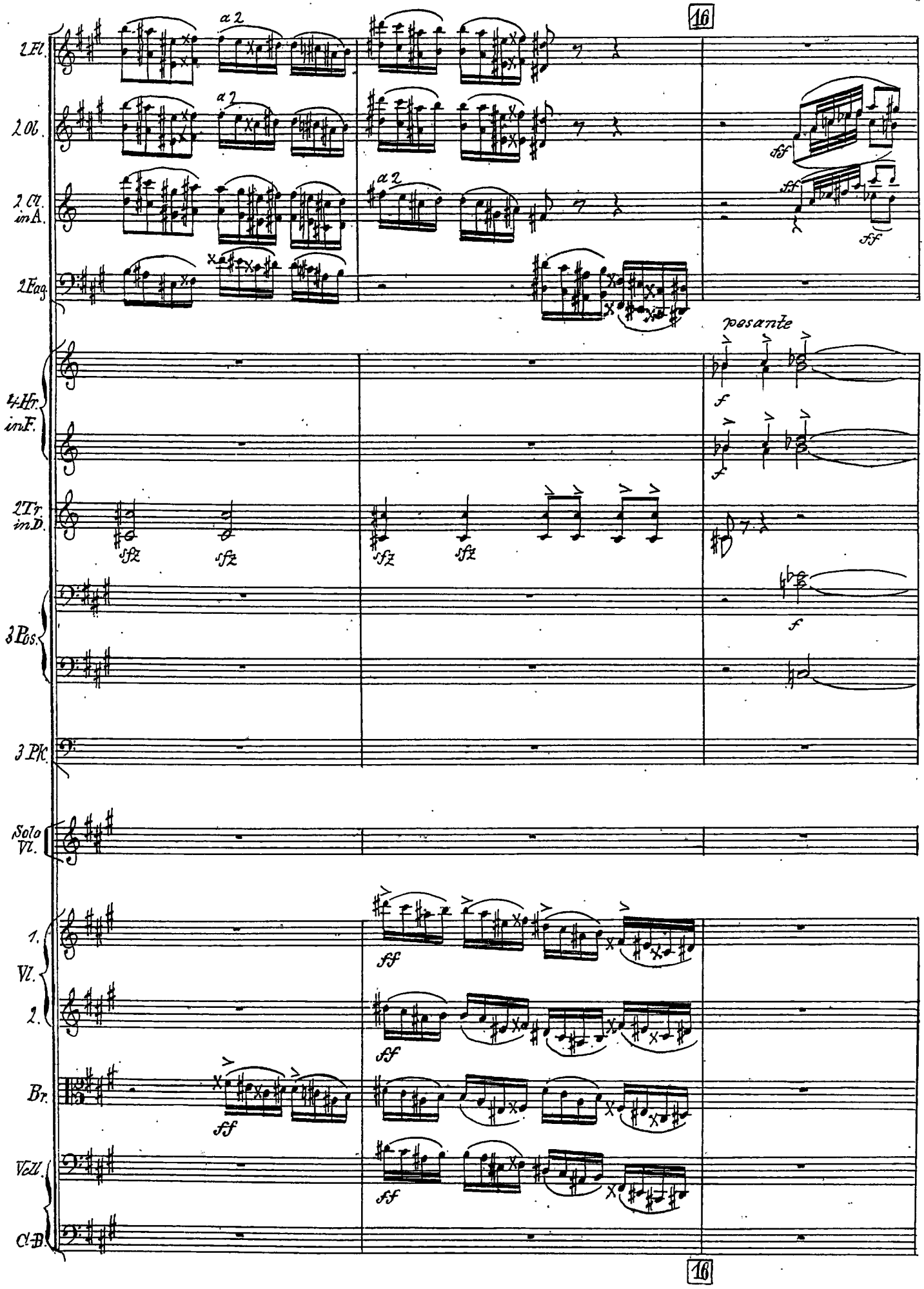

Tempo I.
2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
cresc.
crest.
poco cresc.
p
mf
Tempo I.
4 Hr. in F.
Solo Vl.
1. Vl.
2
Br.
Vcll.
C.-B.
1.
simile
simile.

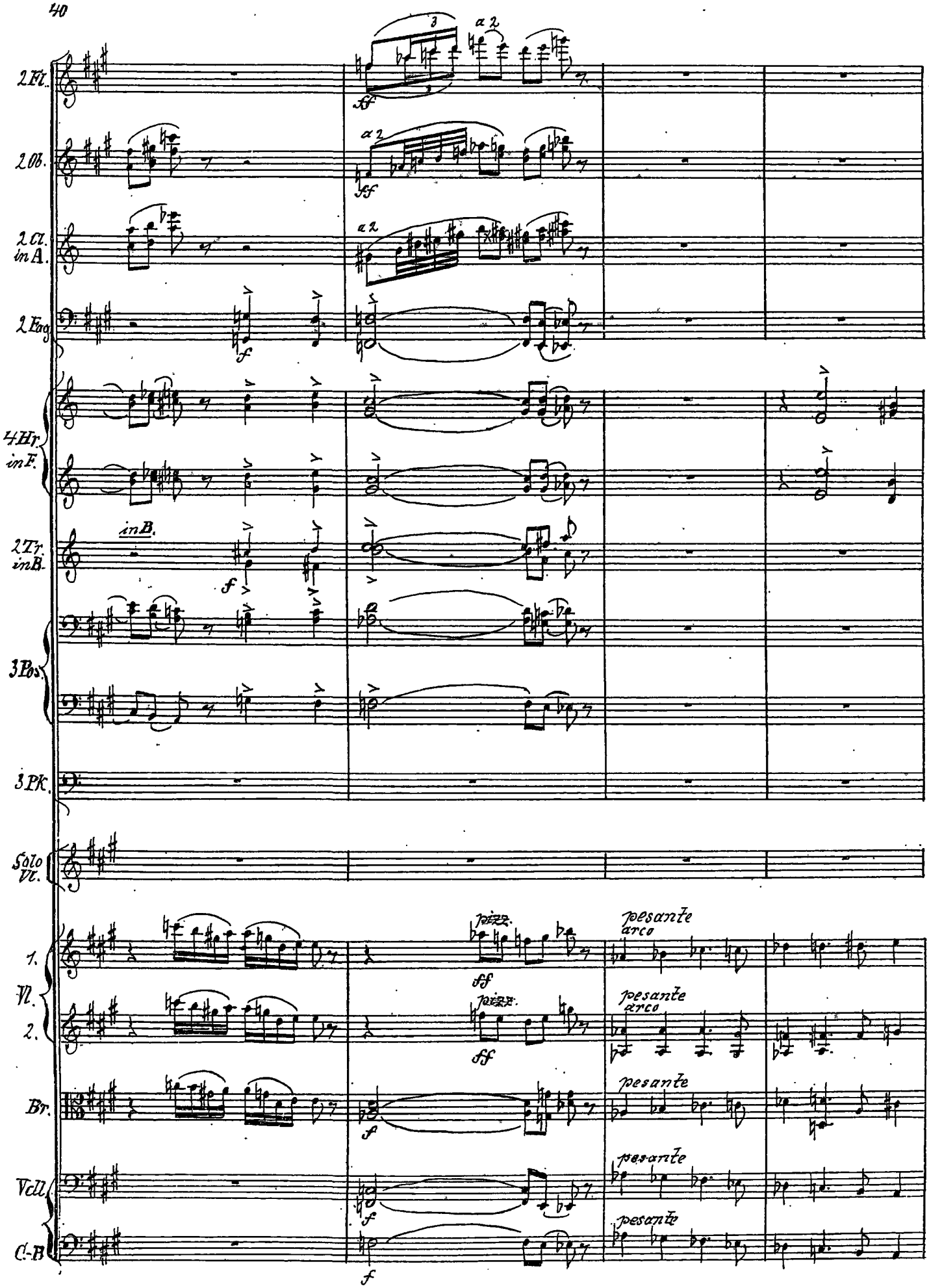

2 Ob.
2 Fag.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
sfzp
sfz
2 Ob.
2 Cl. in A.
2 Fag.
2 Hr. 1. in E. 2.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
p
sfzp
pizz.

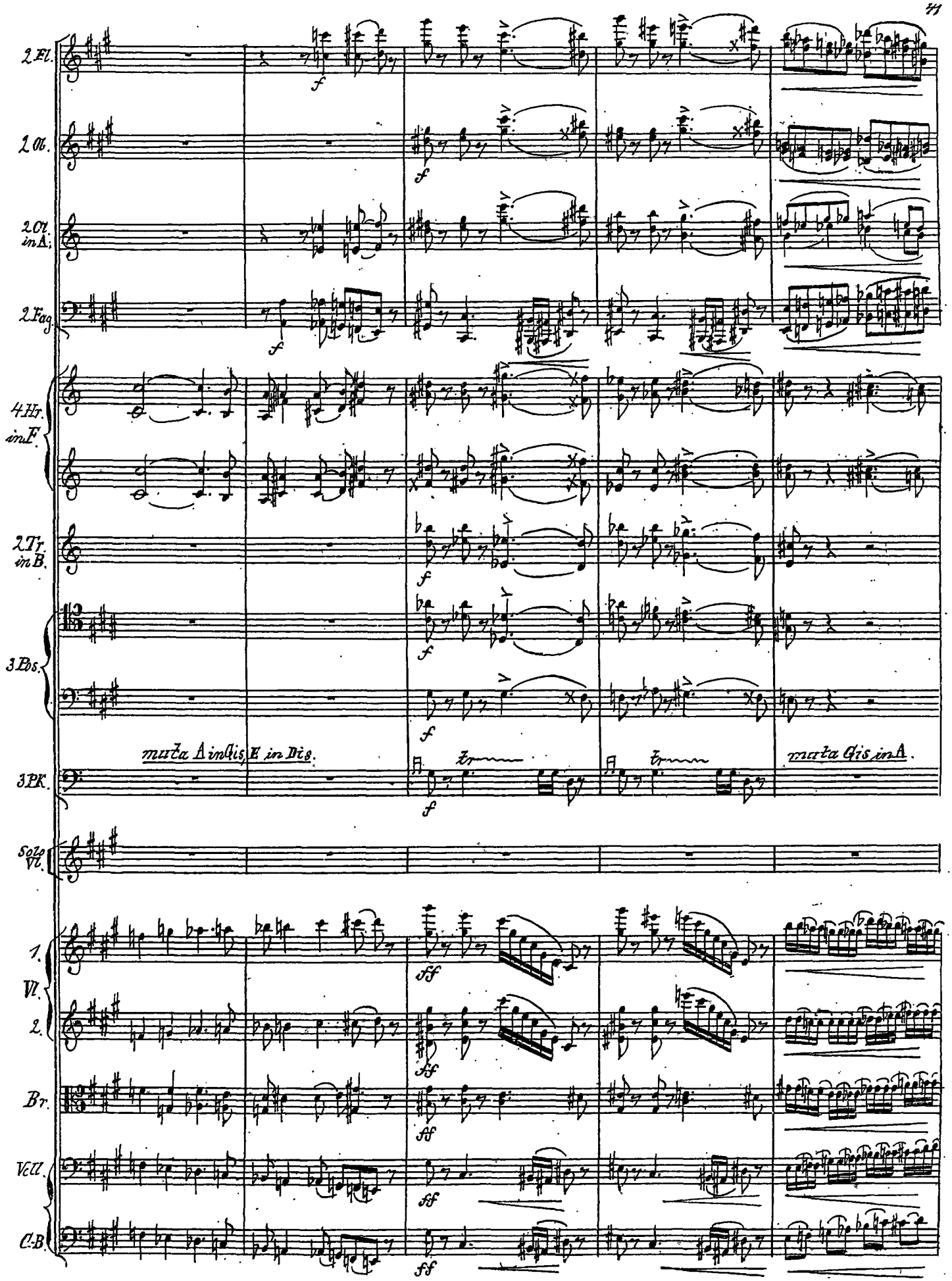

14
2 Cl. in A.
2 Fag.
4 Hr. in F.
2 Tr. in B.
3 Pos.
Solo Vl.
1. Vl. 2.
Br.
Vcll.
C.-B.
pizz.
arco
cresc.
rit.
poco rall.
mf
p
sfz
8va
a tempo


15
2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in E.
2 Tr. in D.
3 Bs.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
mezza Cis in A.
in D.
rall.
15


2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
2 Tr. in D.
3 Pos.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
ff
sfz
a2


16
2 Fl.
a 2
2 Ob.
a 2
2 Cl. in A.
a 2
2 Fag.
sff
sff
sff
pesante
f
4 Hr. in F.
f
2 Tr. in D.
sfz
sfz
sfz
sfz
3 Pos.
f
3 Pk.
Solo Vl.
1. Vl.
2.
fff
fff
Br.
ff
Vcll.
fff
C.B.
16


2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
2 Tr. in B.
in B.
3 Pos.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
a 2
pizz.
arco
pesante


2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
2 Tr. in B.
3 Pos.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.B.
muta A in dis, E in Dis.
muta Gis in A.
f
ff
fff

attacca

2 Fl.
2 Ob.
2 Cl. in A.
2 Fag.
4 Hr. in E.
2 Tr. in B.
3 Pos.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.B.

ff

rall.

lunga

dim.

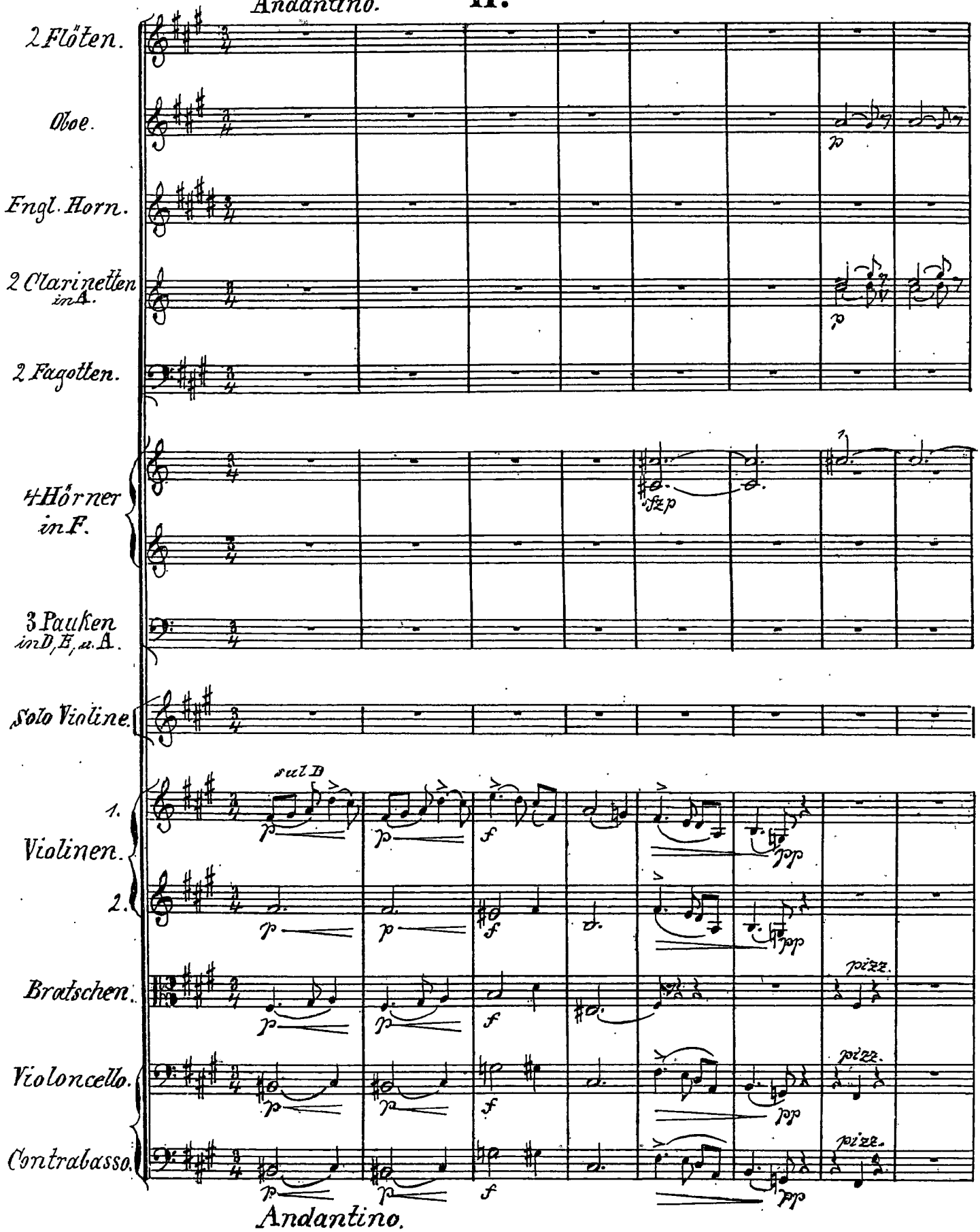
attacca

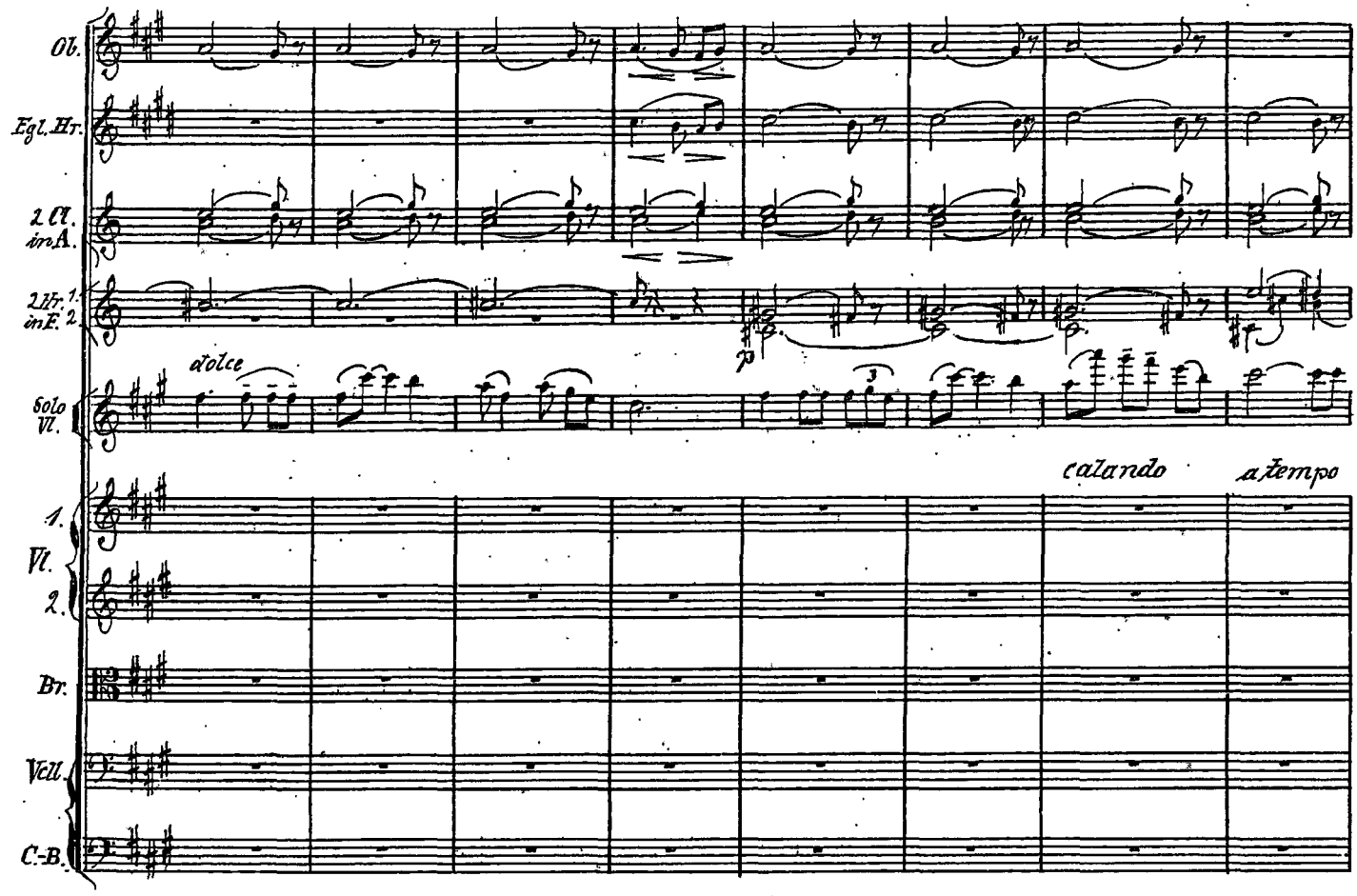
Elegie.

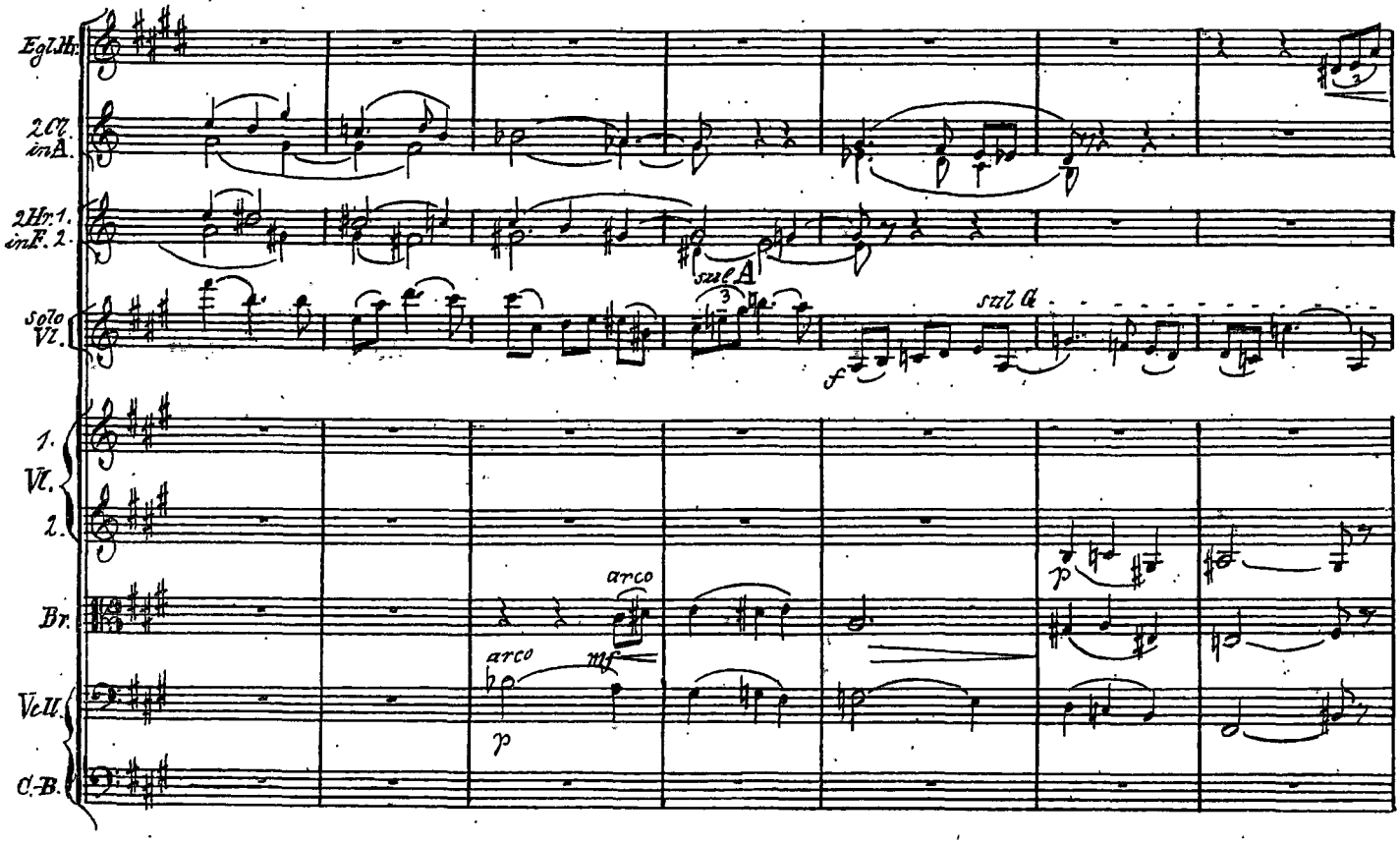
(„Weiße Nächte.“)

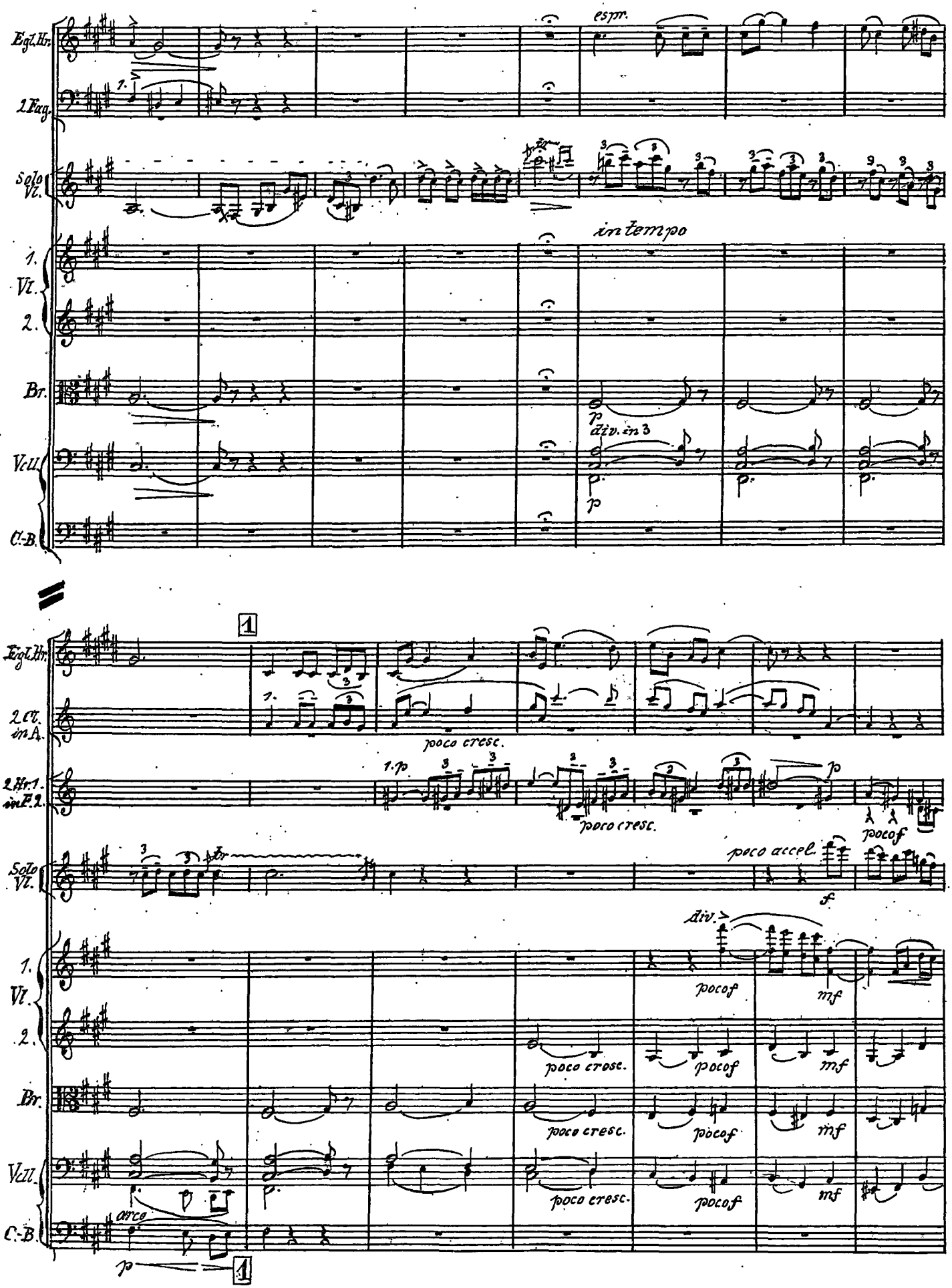
II.

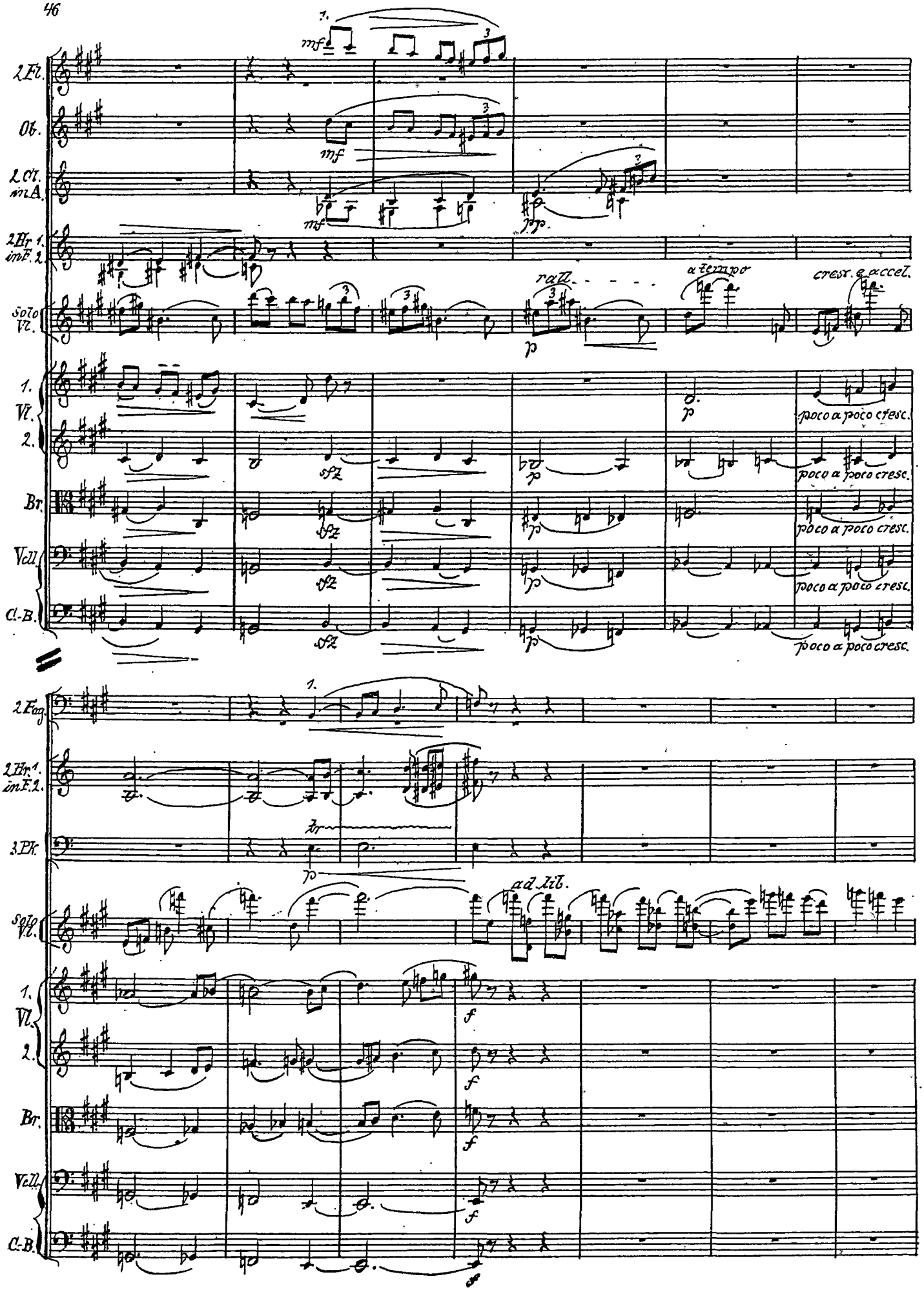
Andantino.

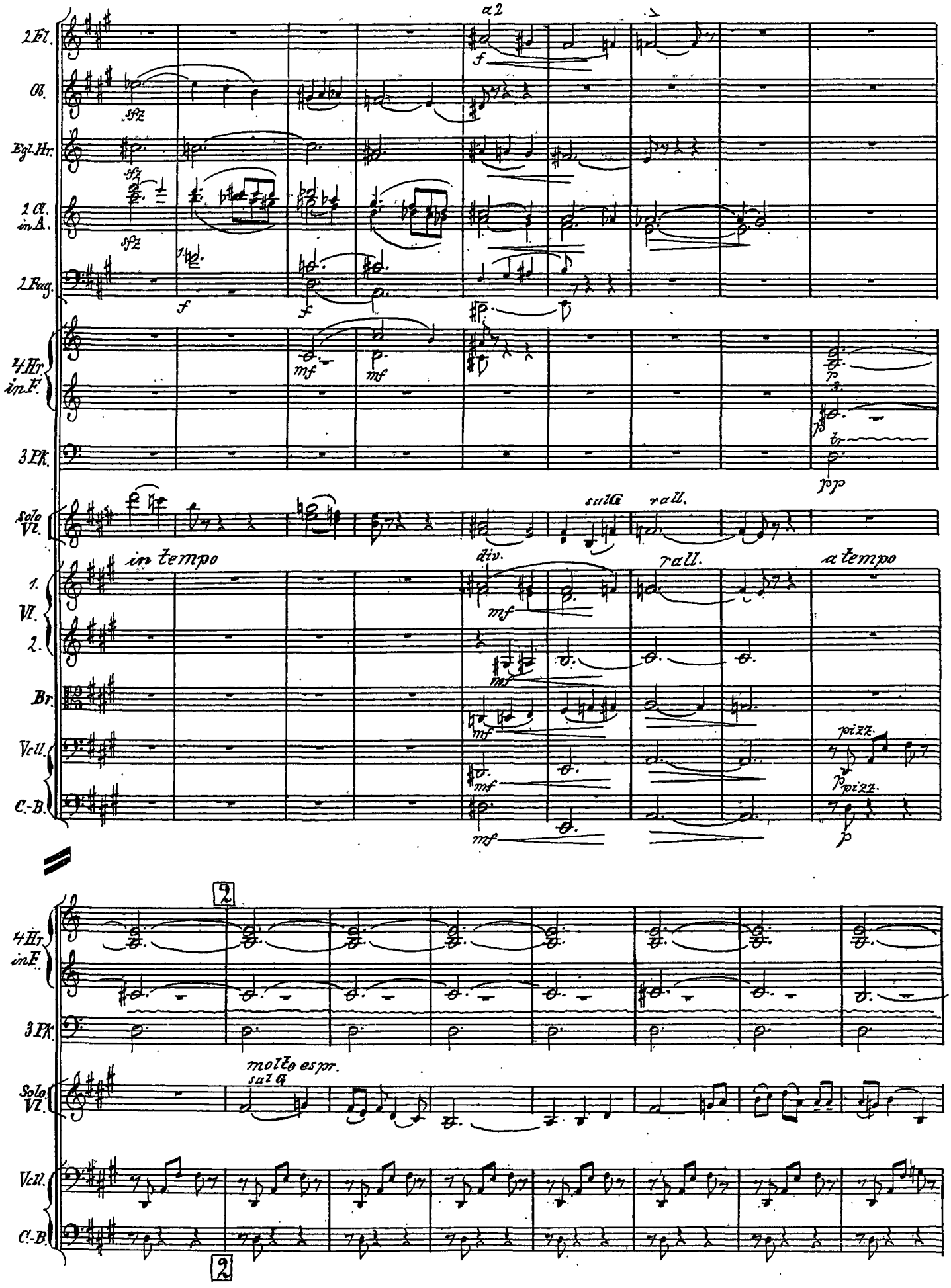


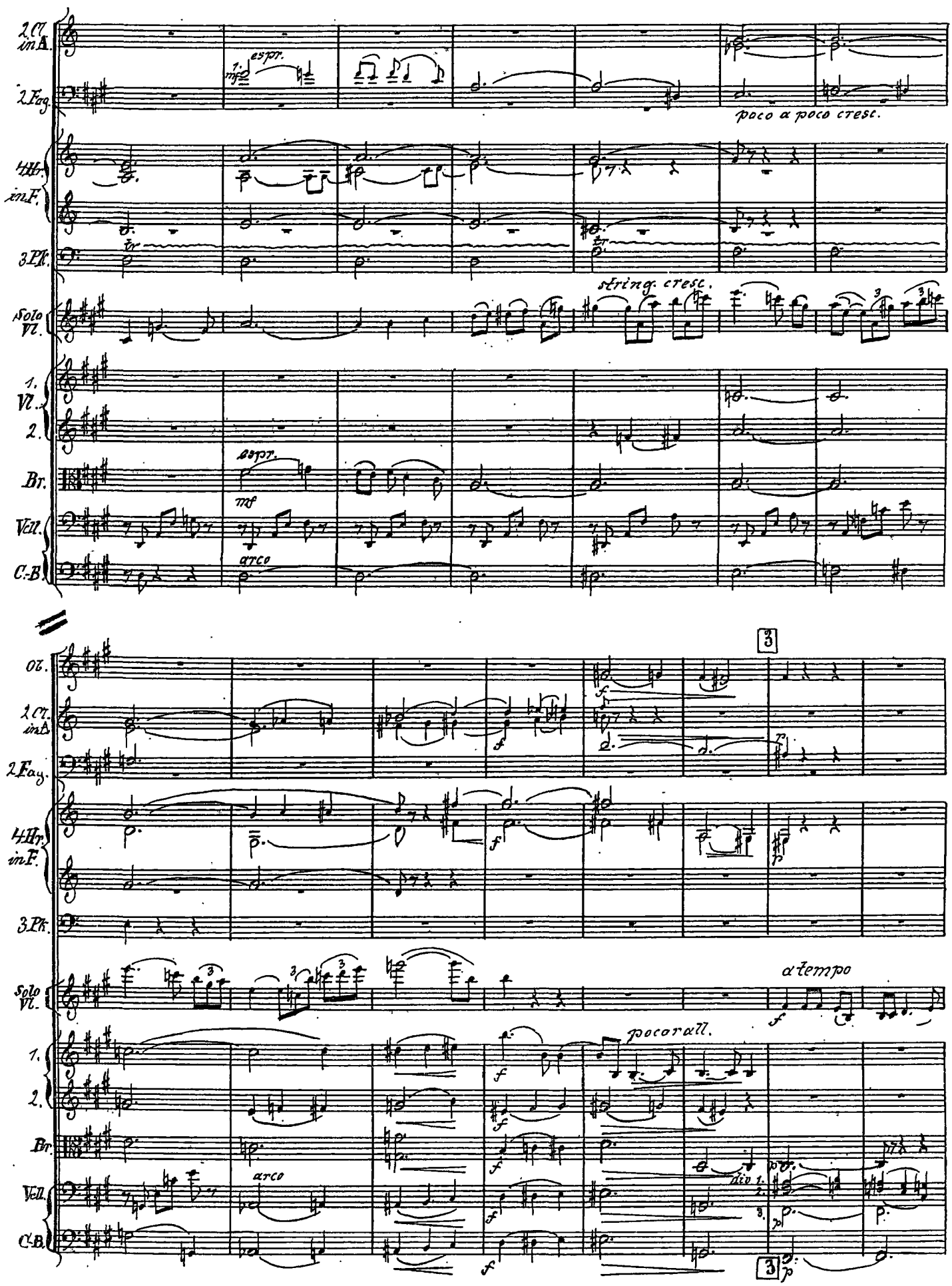

Ob.
Egl.Hr.
2 Cl. in A.
2 Hr. 1. in E. 2.
dolce
p
Solo Vl.
calando
a tempo
1. Vl.
2.
Br.
Vcll.
C.-B.

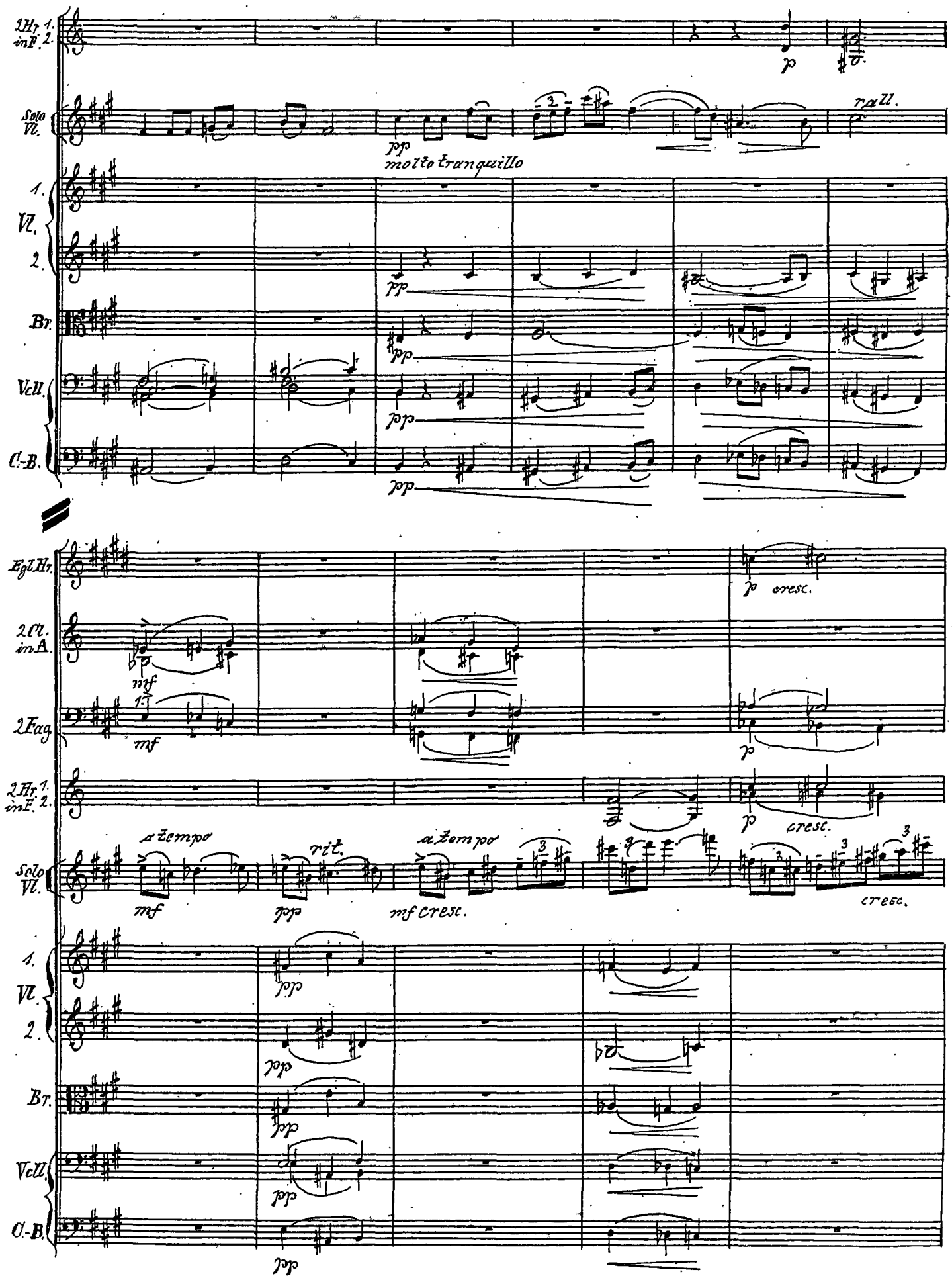

Egl.Hr.
2 Cl. in A.
2 Hr. 1. in E. 2.
sul A
Solo Vl.
sul G
f
1. Vl.
2.
arco
mf
Br.
arco
p
Vcll.
C.-B.

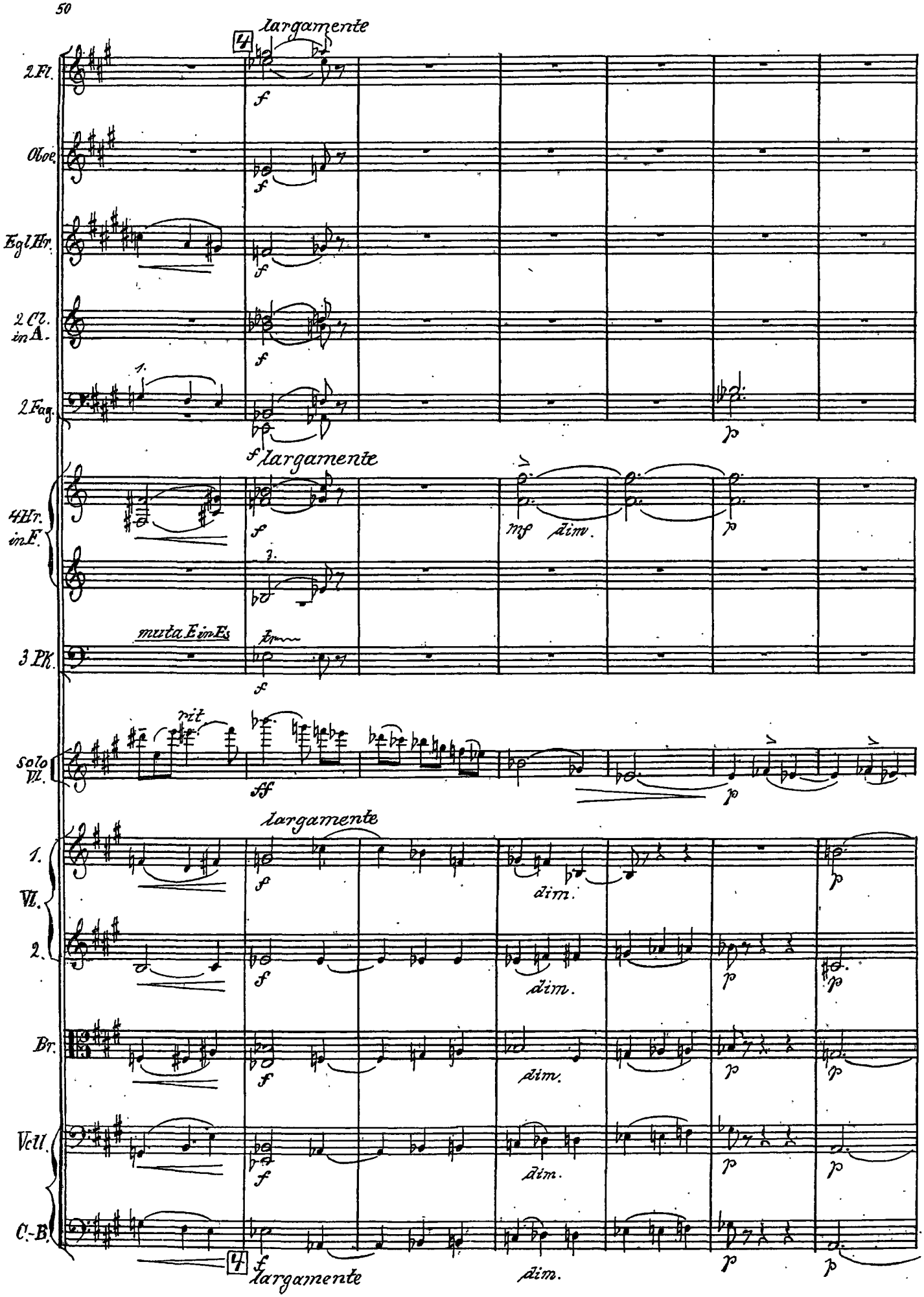

Egl. Hr.
2 Fag.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
espr.
in tempo
p
div. in 3
p
1
2 Cl. in A.
2 Hr. 1. in F. 2.
poco cresc.
1. p
poco cresc.
p
poco f
poco accel.
f
div.
poco f
mf
poco cresc.
poco f
mf
poco cresc.
poco f
mf
poco cresc.
poco f
mf
arco
p
1

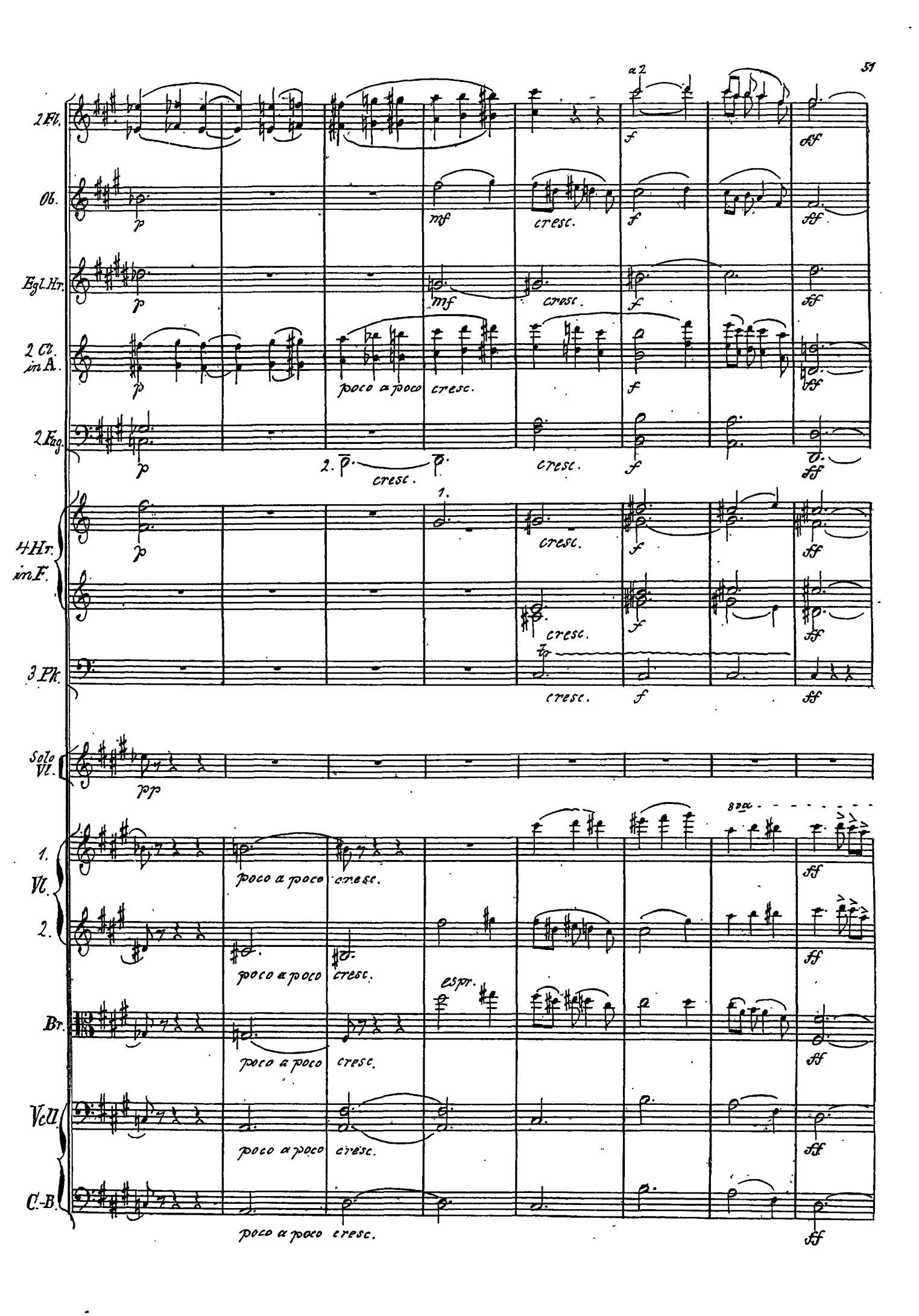

1.
mf
2 Fl.
Ob.
2 Cl. in A.
2 Hr. 1. in E. 2.
Solo Vl.
rall.
a tempo
cresc. e accel.
1. Vl.
2.
Br.
Vcll.
C.-B.
sfz
poco a poco cresc.
2 Fag.
3 Pk.
tr
ad lib.
f

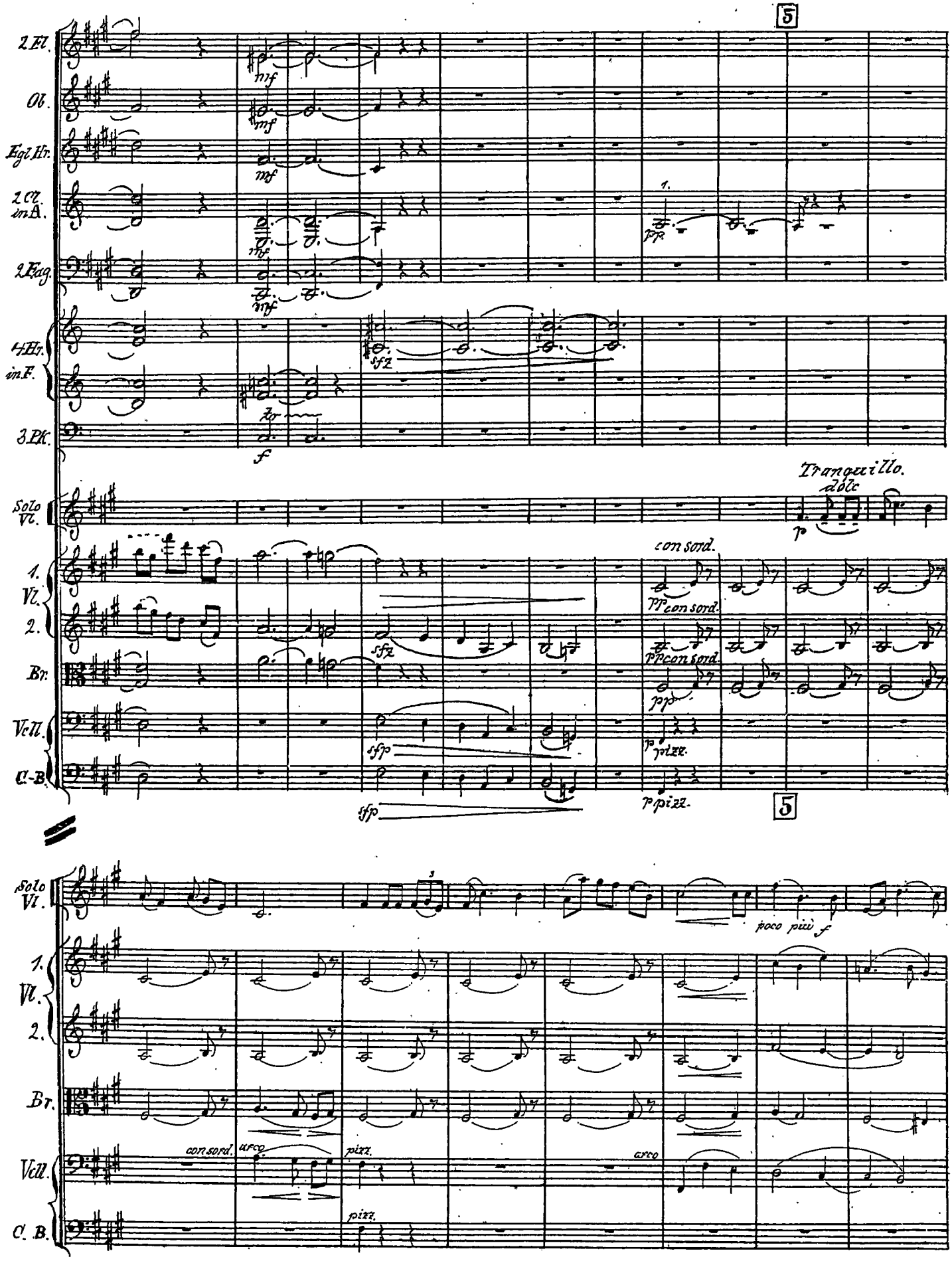

2 Fl.
Ob.
Engl. Hr.
2 Cl. in A.
2 Fag.
4 Hr. in F.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
a 2
sfz
f
mf
p
pp
tr
sul G
rall.
in tempo
div.
a tempo
pizz.
9
molto espr.
sul G

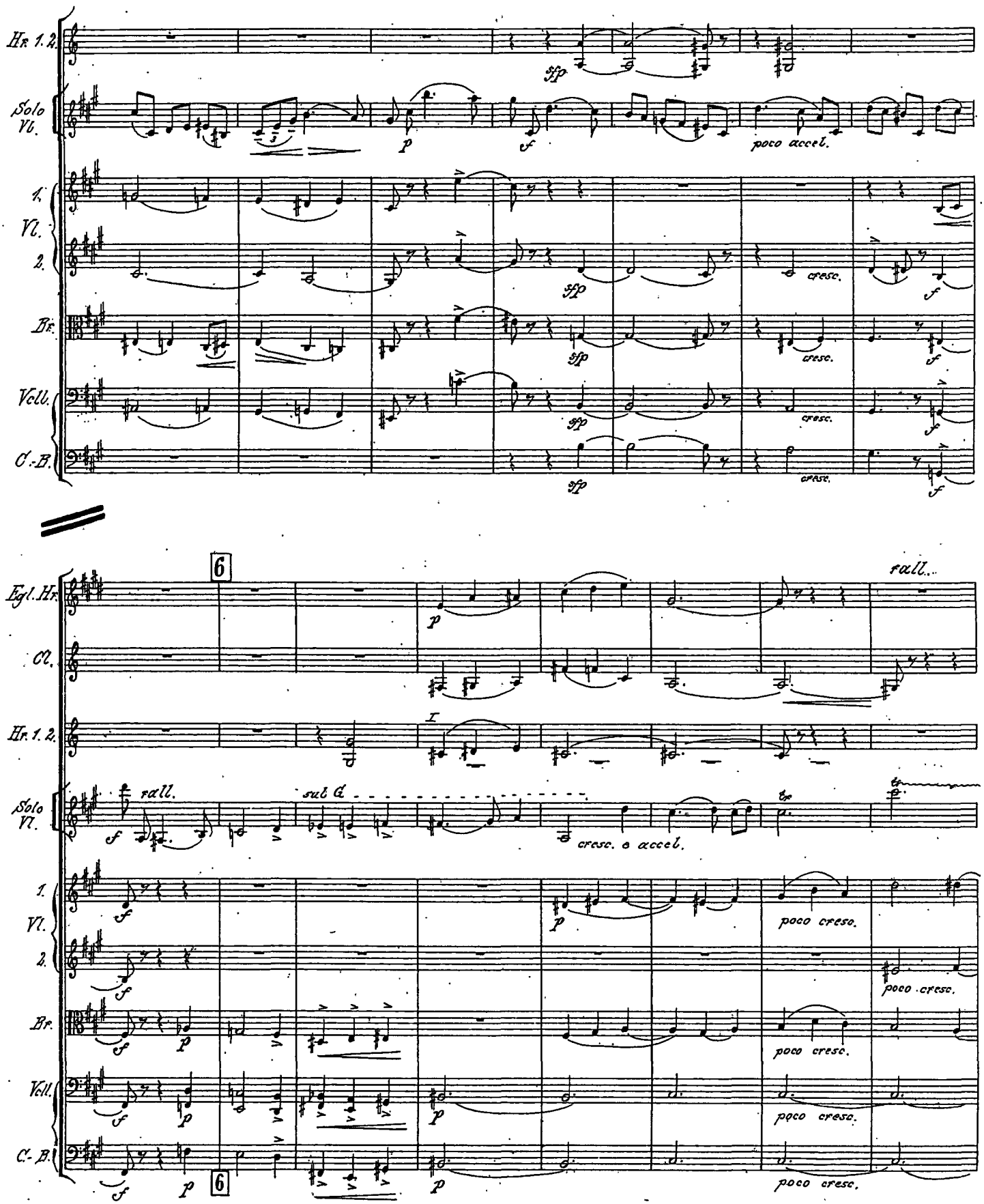

2 Cl. in A.
2 Fag.
espr.
poco a poco cresc.
4 Hr. in F.
3 Pk.
Solo Vl.
string. cresc.
1. Vl.
2.
Br.
espr.
mf
Vcll.
C.-B.
arco
Ob.
2 Cl. in A.
2 Fag.
4 Hr. in F.
3 Pk.
Solo Vl.
a tempo
poco rall.
1.
2.
Br.
Vcll.
arco
div 1.
C.-B.

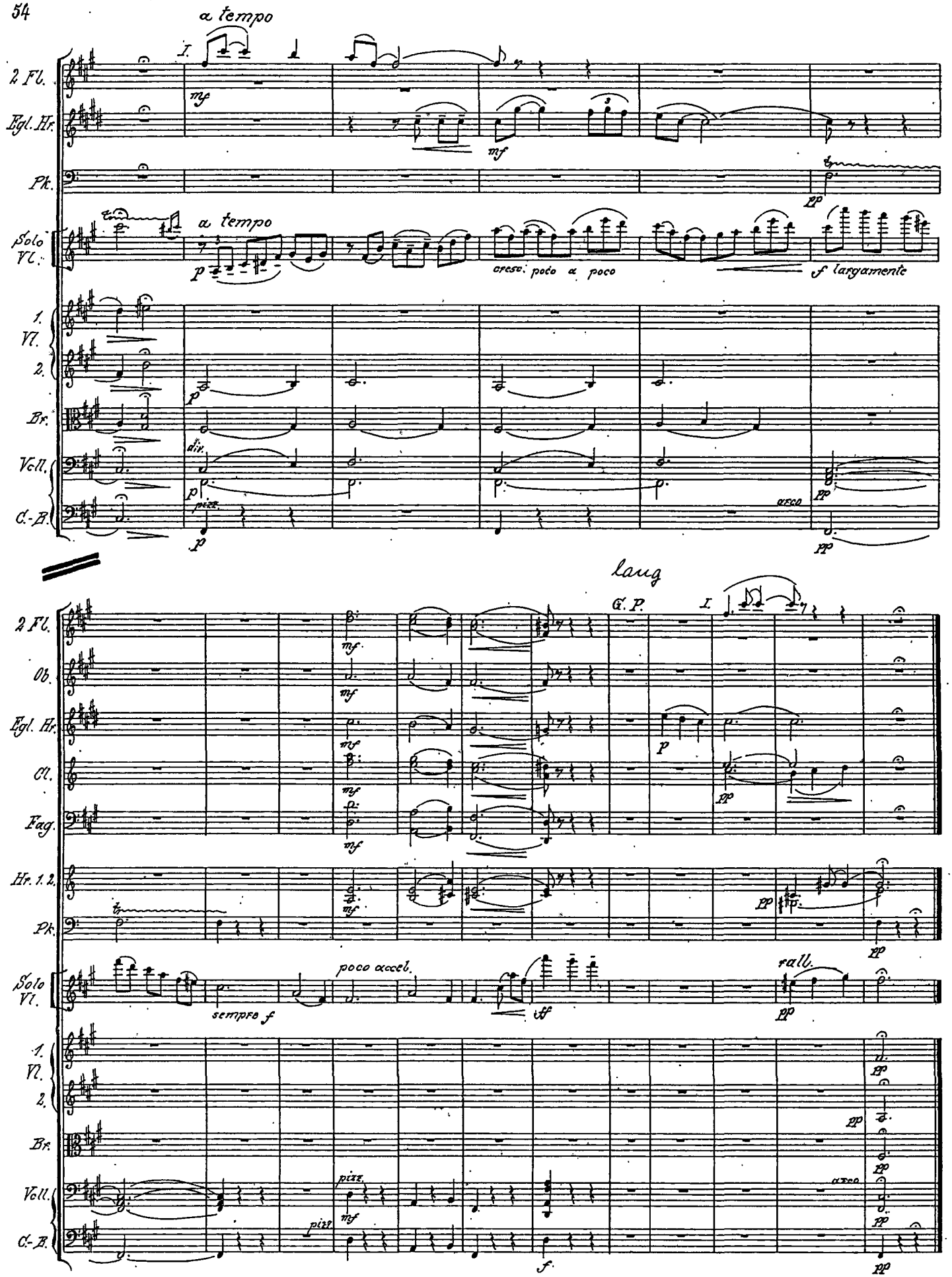

2 Hr. 1. in F. 2.
p
Solo Vl.
rall.
pp
molto tranquillo
1. Vl.
2.
Br.
Vcll.
C.-B.
Egl. Hr.
p cresc.
2 Cl. in A.
mf
2 Fag.
2 Hr. 1. in E. 2.
a tempo
rit.
Solo Vl.
mf cresc.
cresc.


largamente
2 Fl.
Oboe.
Engl.Hr.
2 Cl. in A.
2 Fag.
f largamente
4 Hr. in F.
muta E in Es
3 Pk.
rit
Solo Vl.
largamente
1. Vl.
2.
Br.
Vcll.
C.-B.
largamente
dim.
mf dim.

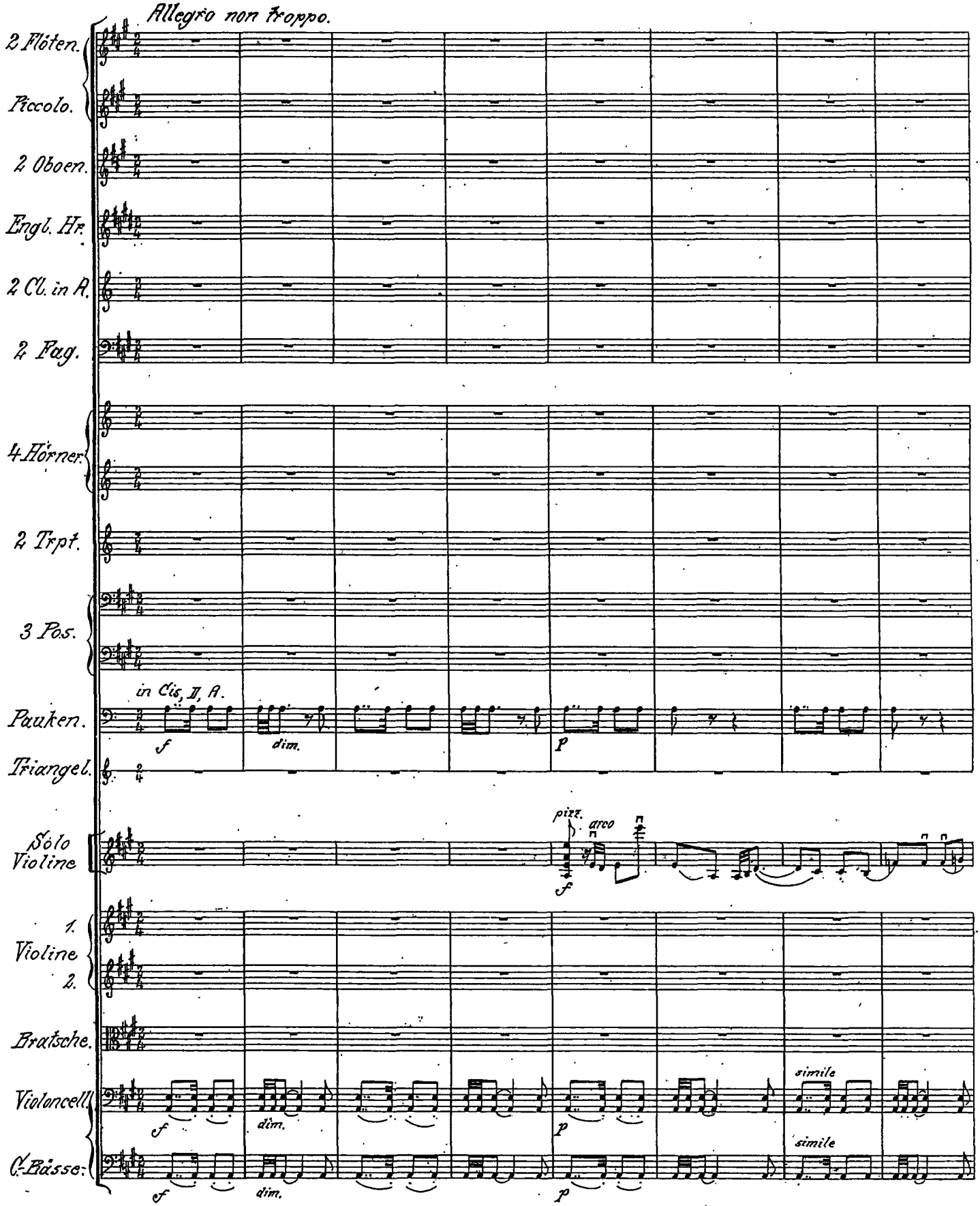

2 Fl.
Ob.
Egl.Hr.
2 Cl. in A.
2 Fag.
HHr. in F.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vc.II.
C.-B.
a 2
1.
2.
poco a poco cresc.
cresc.
espr.
8va

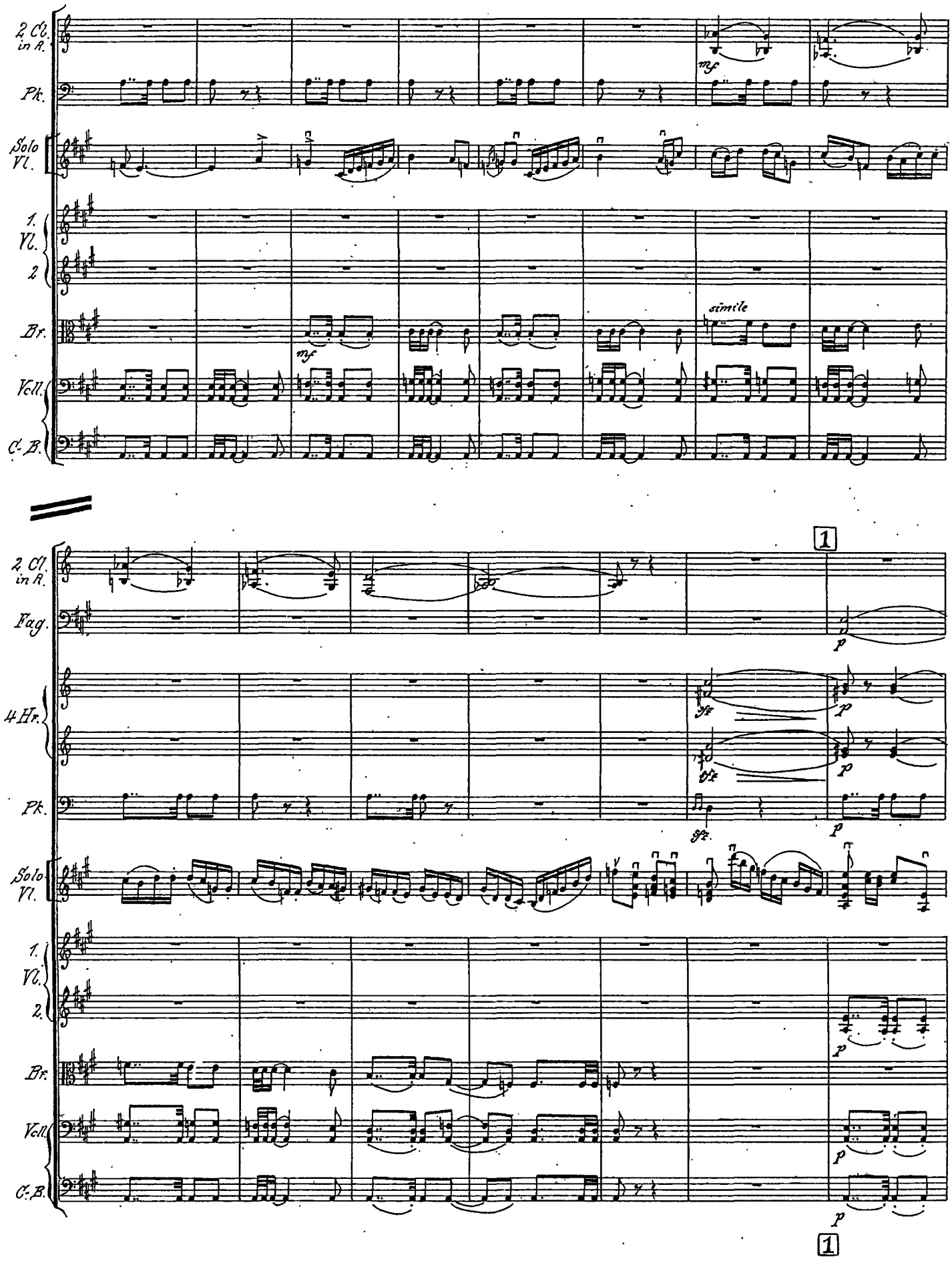

5
2 Fl.
Ob.
Egl. Hr.
2 Cl. in A.
2 Fag.
4 Hr. in F.
3 Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
mf
sfz
f
pp
Tranquillo.
dolce
p
con sord.
pp con sord.
sfp
pizz.
poco più f
arco

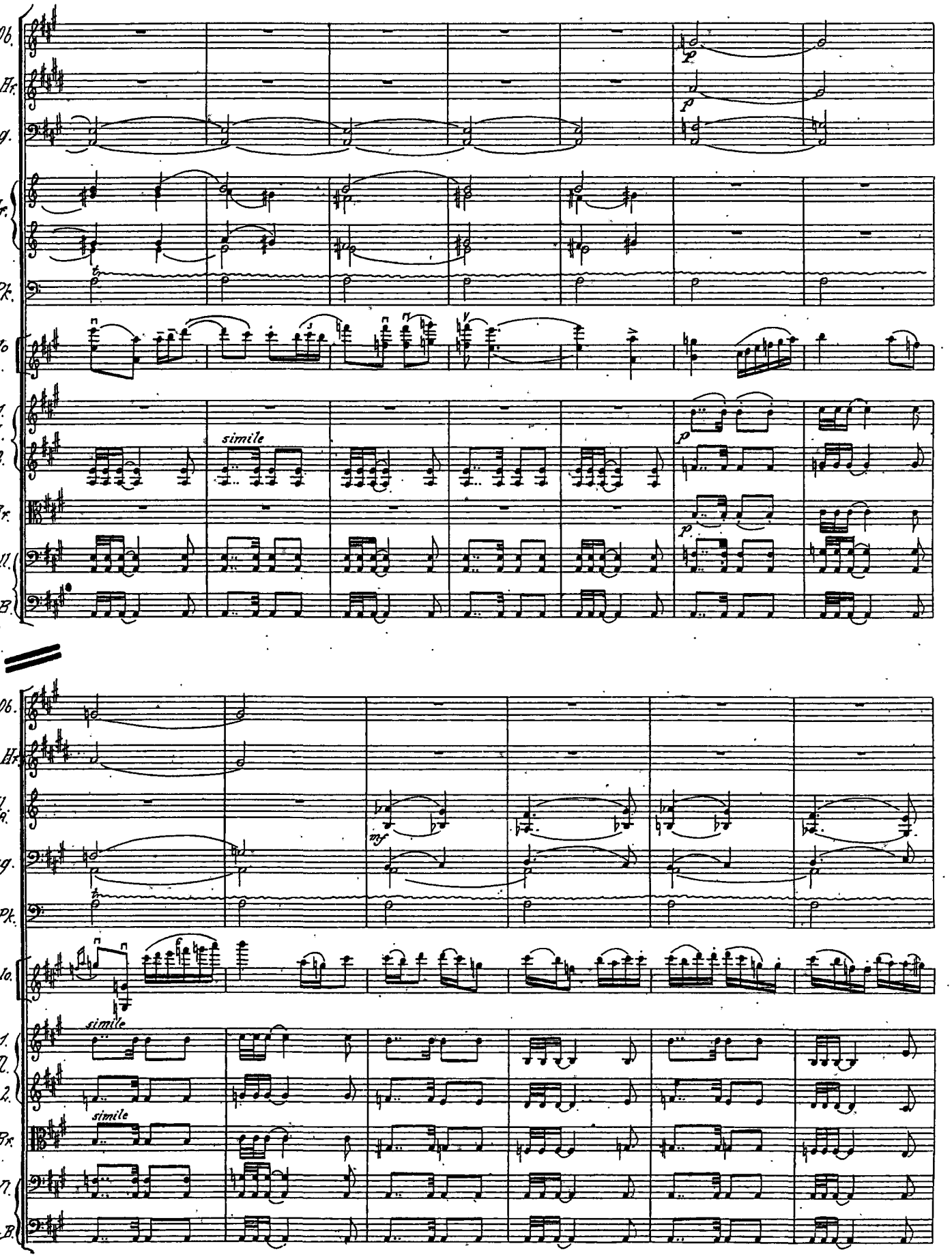

Hr. 1. 2.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
sfp
p
f
poco accel.
cresc.
6
Egl. Hr.
Cl.
Hr. 1. 2.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
rall.
I
sul G
cresc. e accel.
poco cresc.

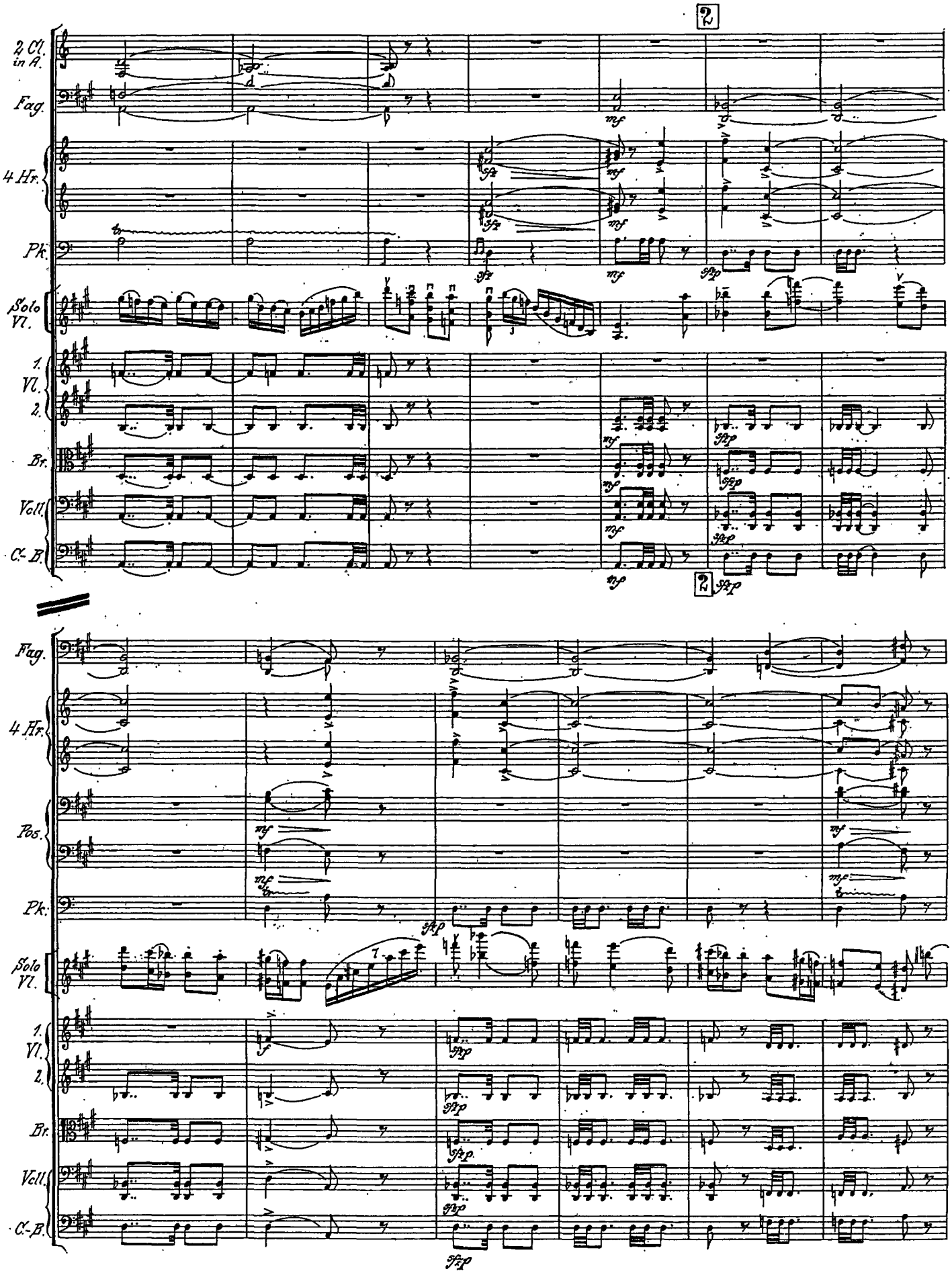

a tempo
I.
2 Fl.
Egl. Hr.
Pk.
Solo Vl.
a tempo
cresc. poco a poco
f largamente
1. Vl.
2.
Br.
Vcll.
C.-B.
div.
pizz.
arco
laug
G. P.
Ob.
Cl.
Fag.
Hr. 1. 2.
poco accel.
sempre f
rall.

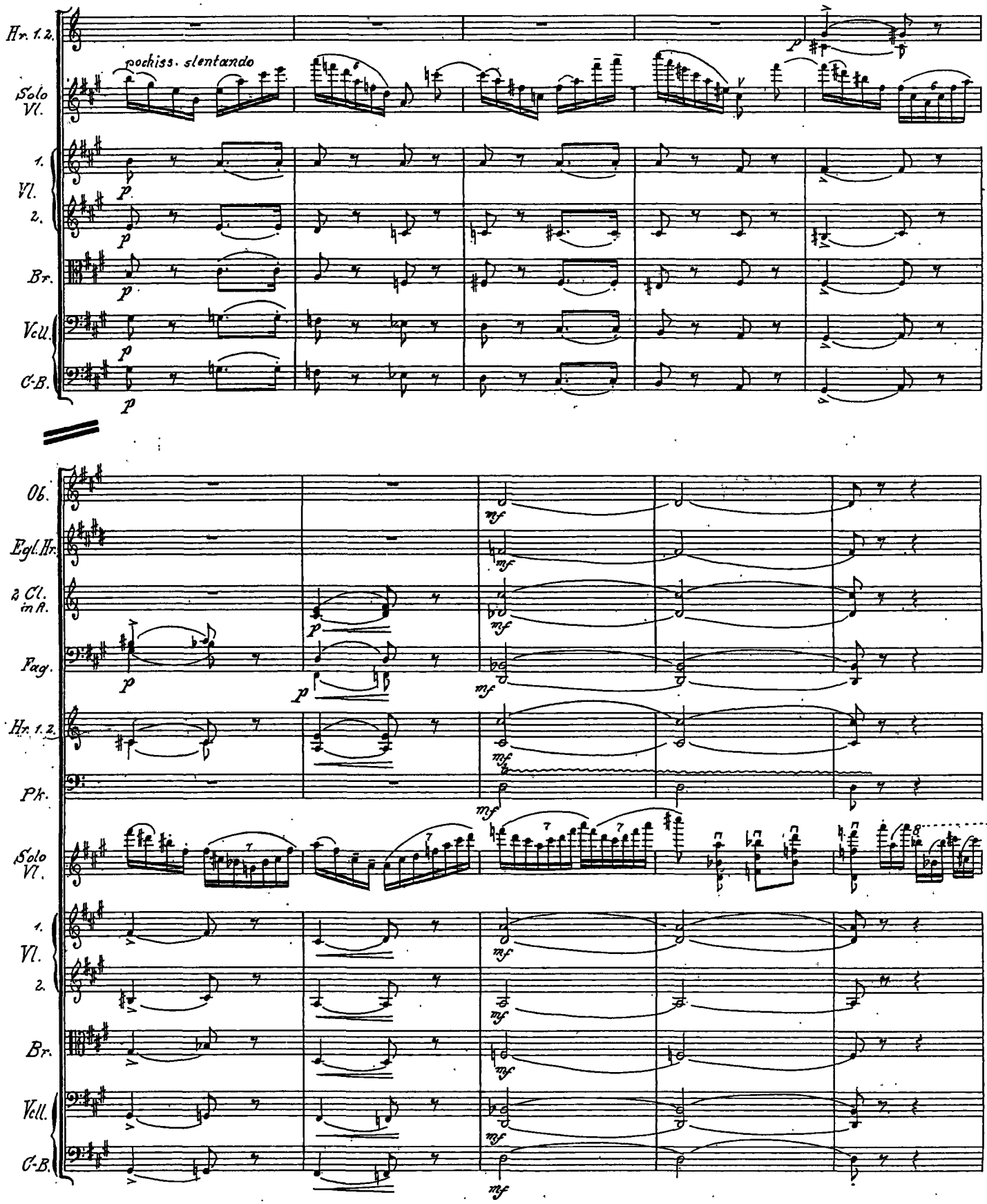
III.

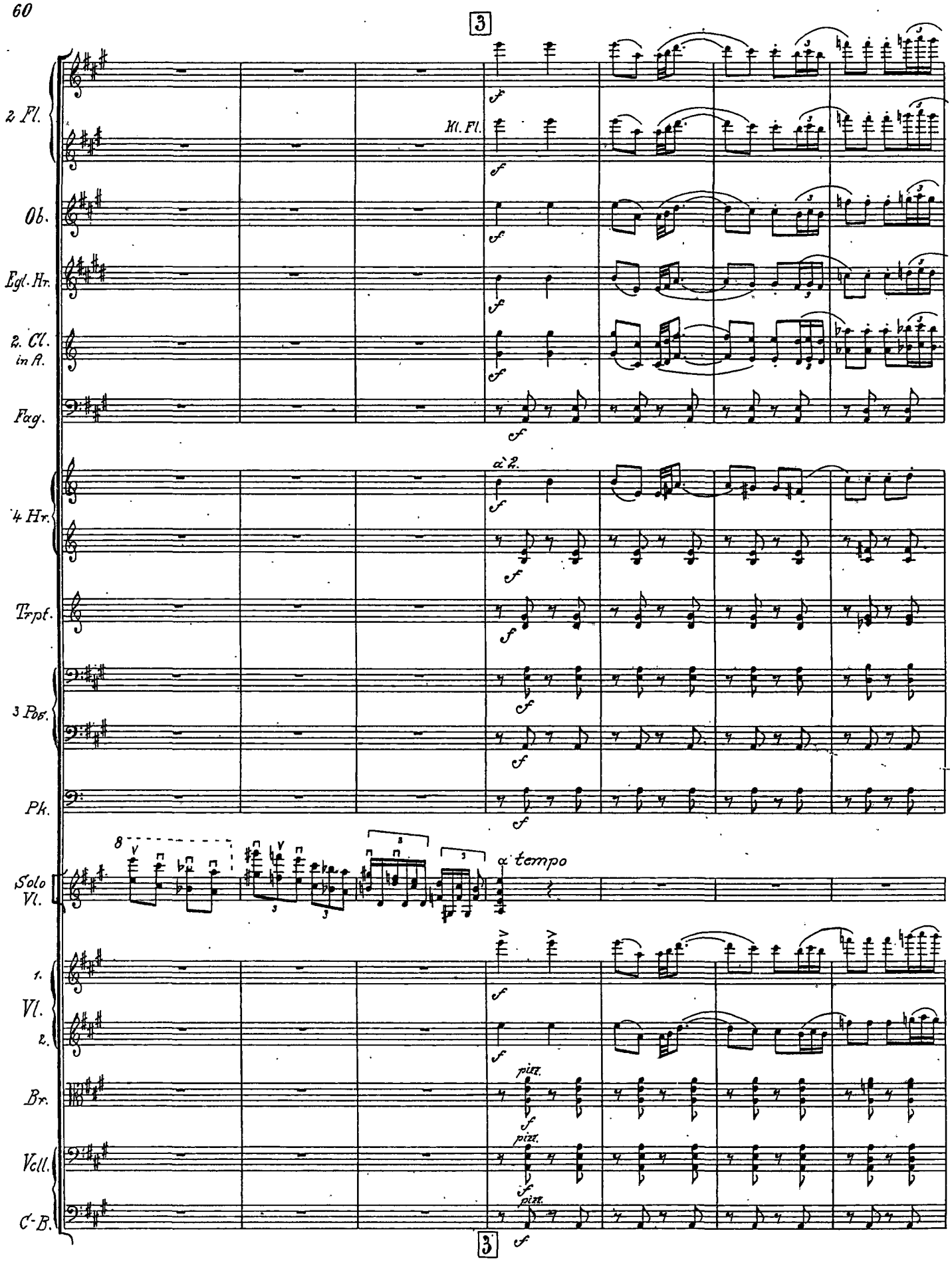

Allegro non troppo.
2 Flöten.
Piccolo.
2 Oboen.
Engl. Hr.
2 Cl. in A.
2 Fag.
4 Hörner.
2 Trpt.
3 Pos.
in Cis, II, A.
Pauken.
f
dim.
p
Triangel.
Solo Violine
pizz.
arco
f
1. Violine
2.
Bratsche.
Violoncell.
simile
C.-Bässe.
f
dim.
p
simile
f
dim.
p

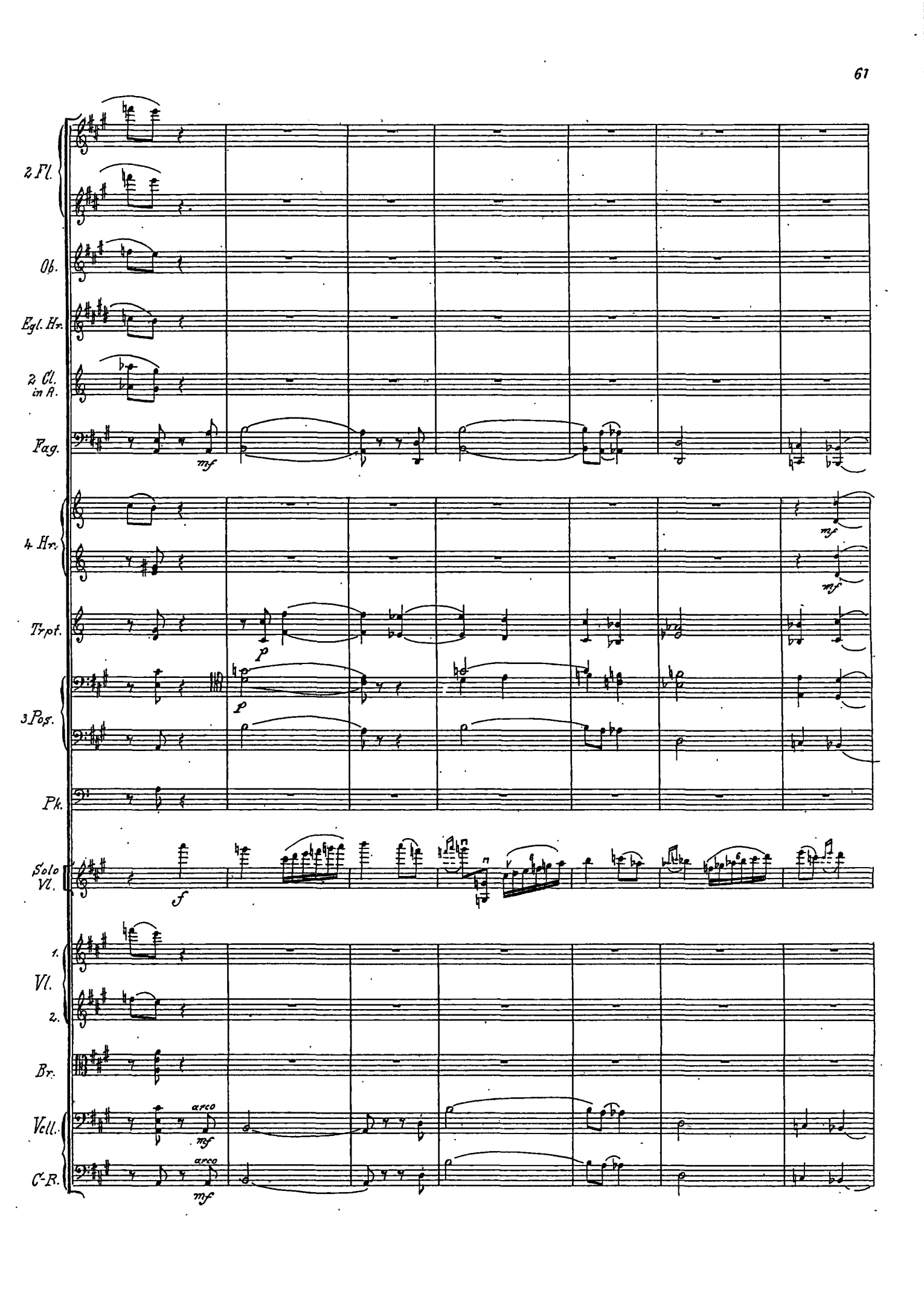

2. Cl. in A.
Pk.
Solo Vl.
1. Vl.
2
Br.
Vcll.
C. B.
mf
simile
2. Cl. in A.
Fag.
4 Hr.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C. B.
fz
p
1

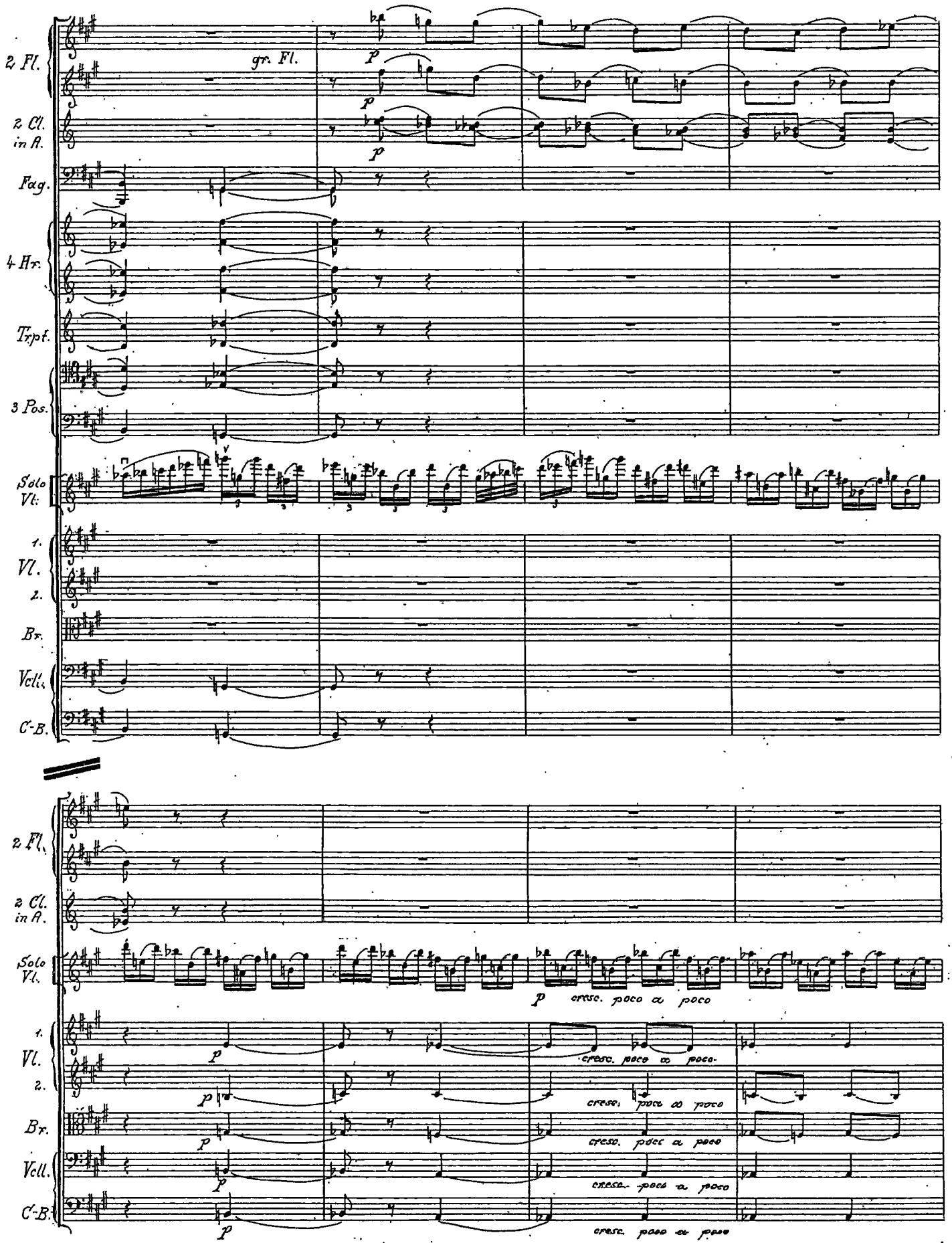

Ob.
Egl. Hr.
Fag.
4 Hr.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
simile
p
p
p
p
Ob.
Egl. Hr.
2. Cl. in A.
Fag.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vl.
C.-B.
mf
simile
simile
simile

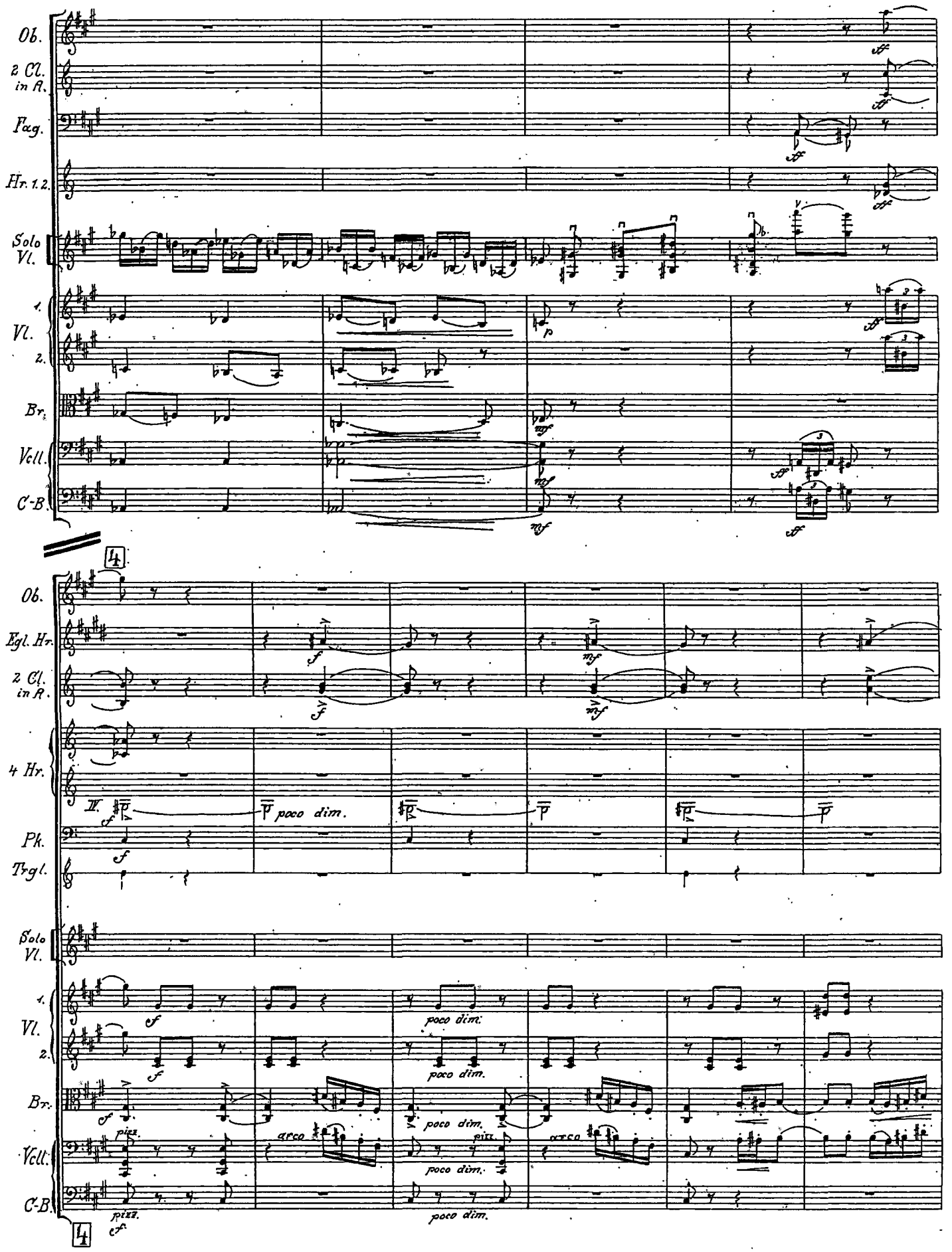

2 Cl. in A.
Fag.
4 Hr.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
2
Fag.
4 Hr.
Pos.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.

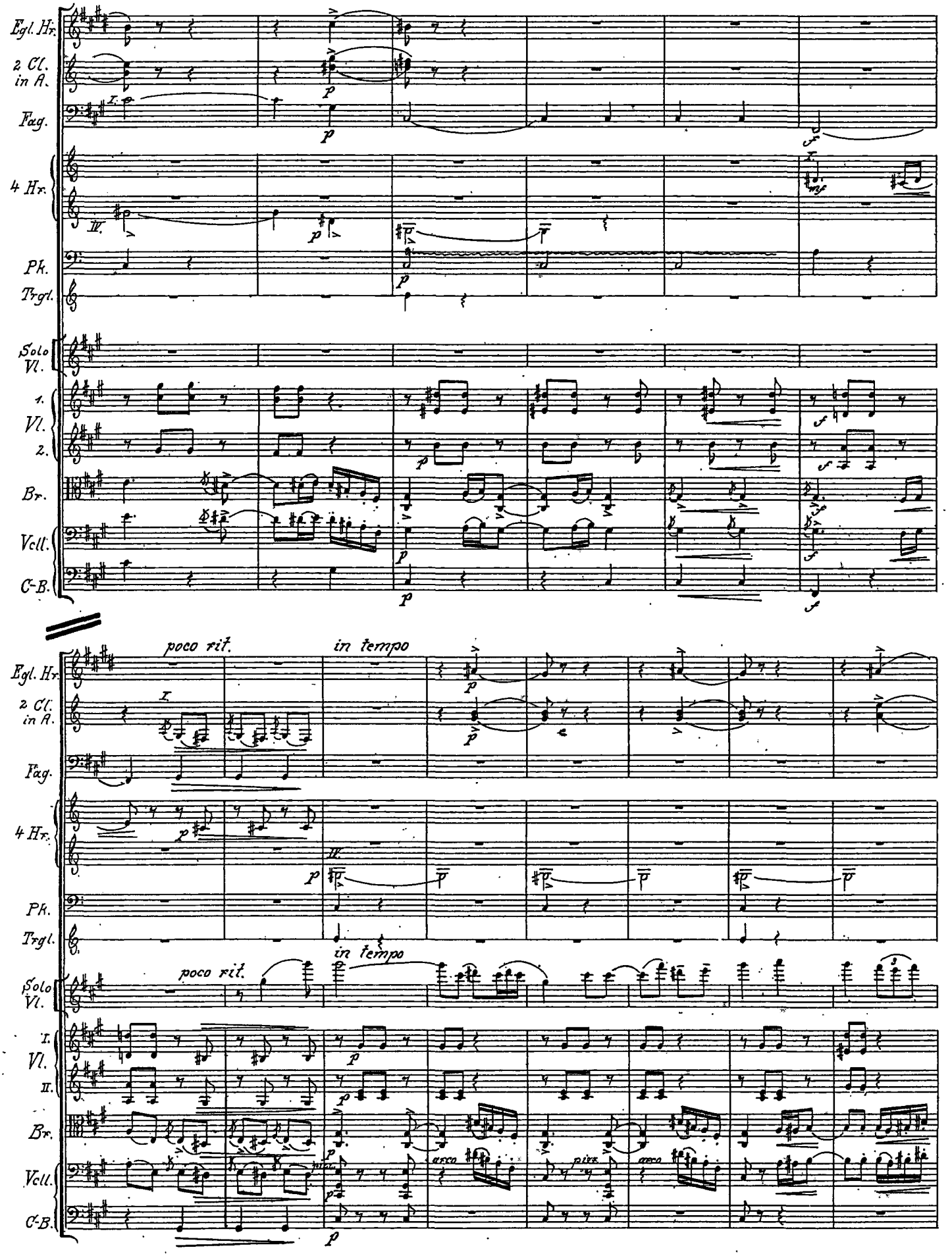

Hr. 1. 2.
pochiss. slentando
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
Ob.
Egl. Hr.
2 Cl. in A.
Fag.
Hr. 1. 2.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.

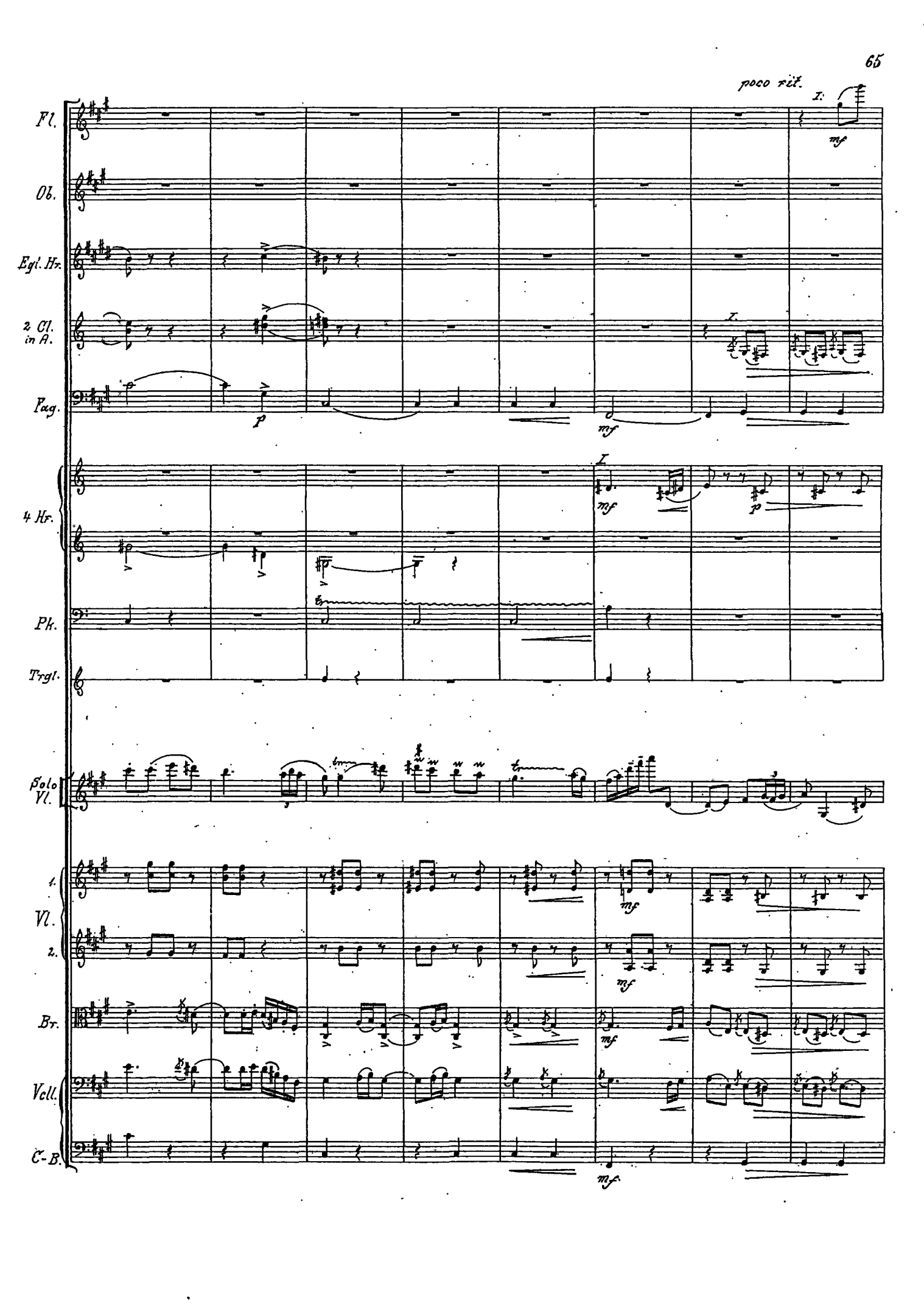

3
2 Fl.
Kl. Fl.
Ob.
Engl. Hr.
2. Cl. in A.
Fag.
a 2.
4 Hr.
Trpt.
3 Pos.
Pk.
8
a tempo
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
pizz.
3

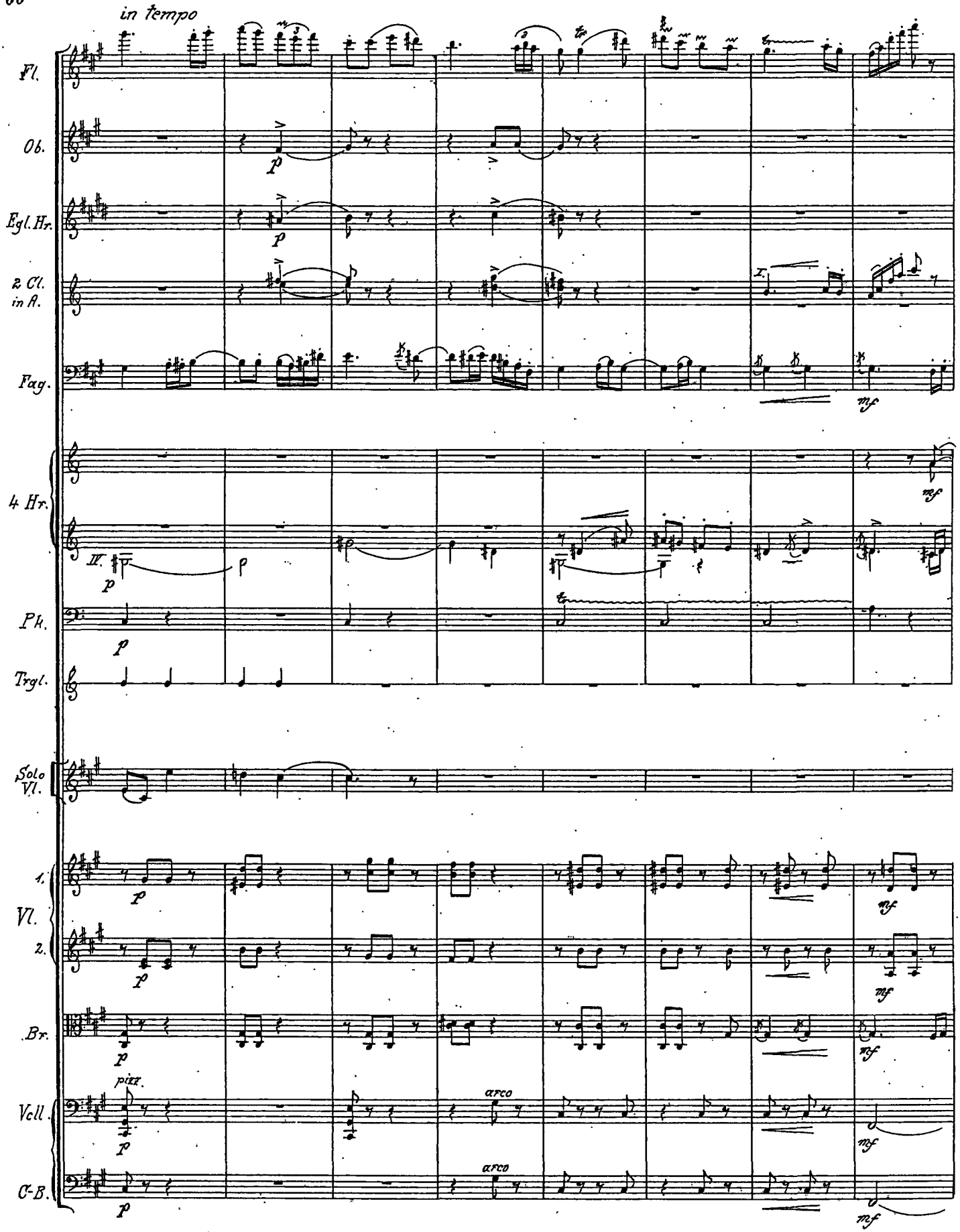

2 Fl.
Ob.
Egl. Hr.
2 Cl. in A.
Fag.
mf
4 Hr.
mf
mf
Trpt.
p
3 Pos.
p
Pk.
Solo Vl.
f
1. Vl.
2.
Br.
Vcll.
arco
mf
C-B.
arco
mf

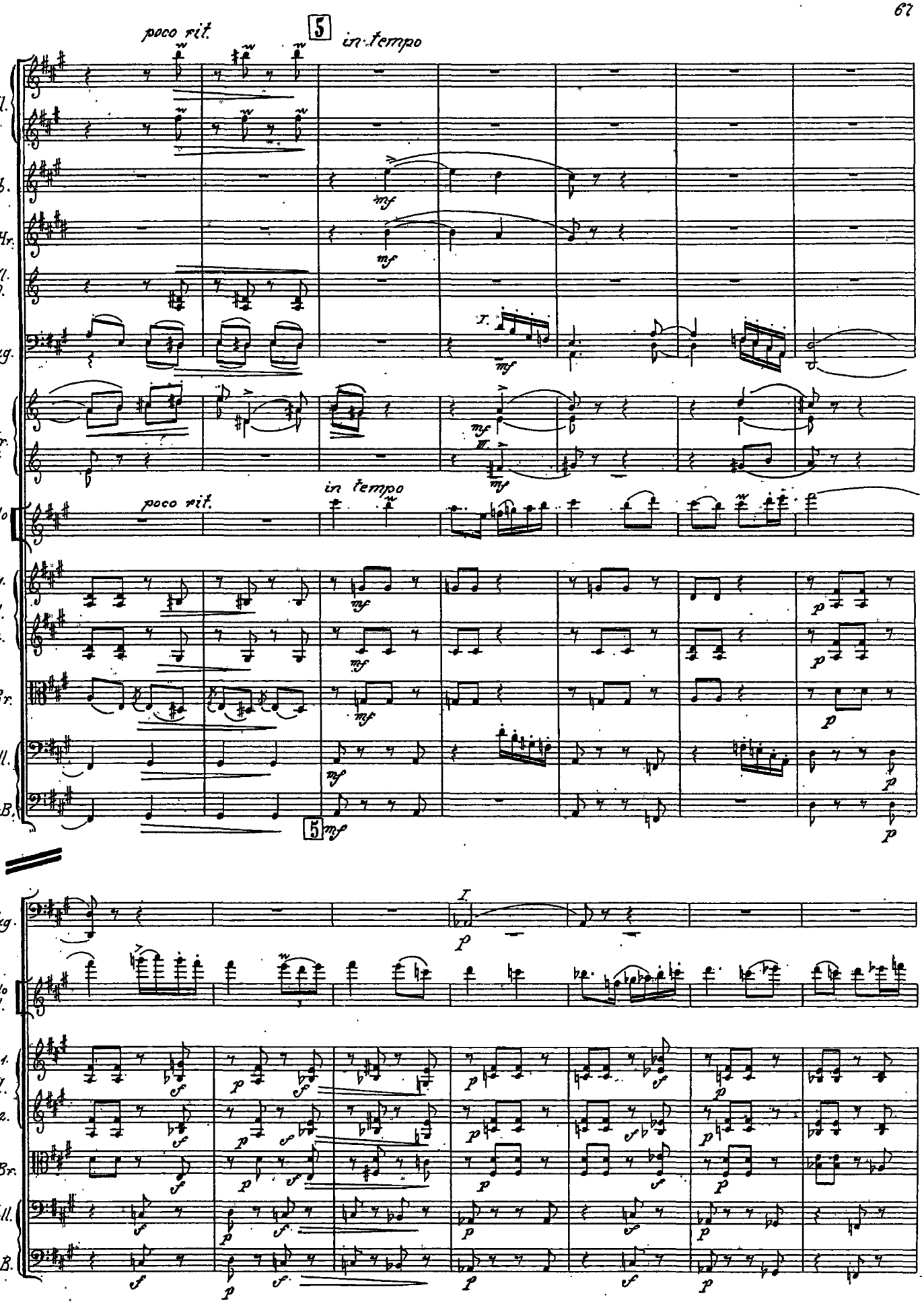

2 Fl.
gr. Fl.
2 Cl. in A.
Fag.
4 Hr.
Trpt.
3 Pos.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
p
cresc. poco a poco

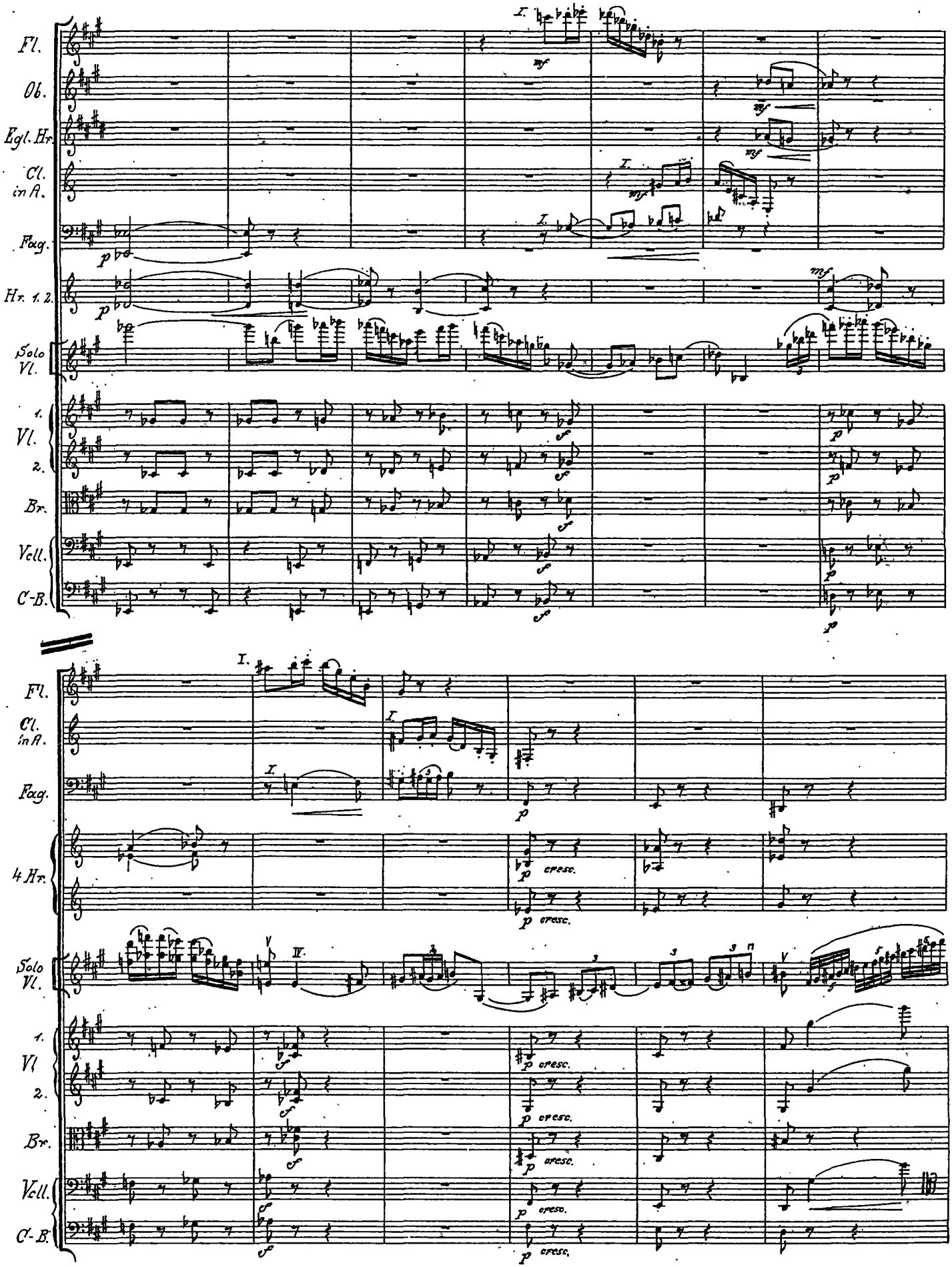

Ob.
2 Cl. in A.
Fag.
Hr. 1. 2.
Solo Vl.
1. Vl. 2.
Br.
Vcll.
C-B.
4
Ob.
Egl. Hr.
2 Cl. in A.
4 Hr.
Pk.
Trgl.
Solo Vl.
1. Vl. 2.
Br.
Vcll.
C-B.
poco dim.
arco
pizz.
4

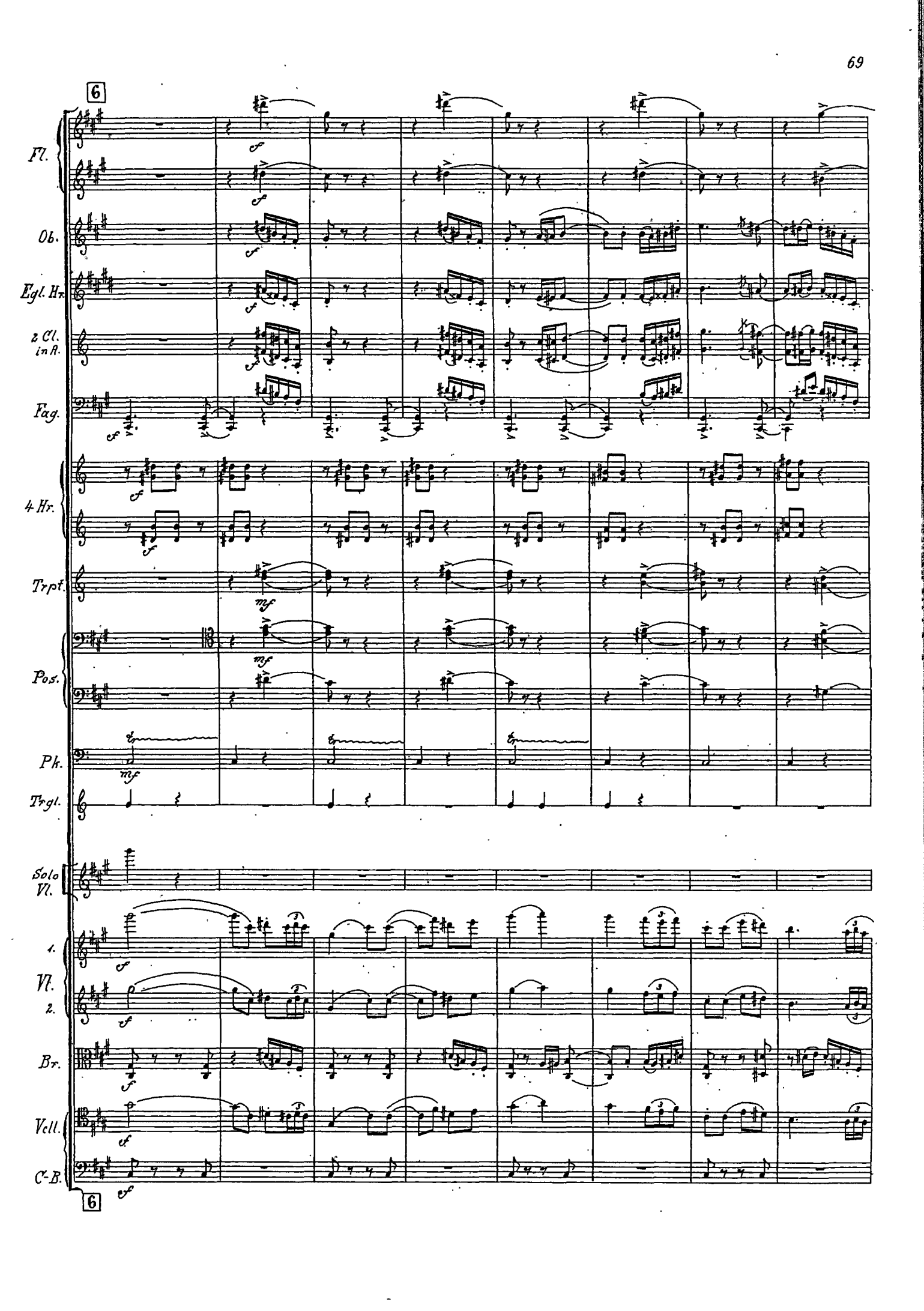

Egl. Hr.
2 Cl. in A.
Fag.
4 Hr.
Pk.
Trgl.
Solo Vl.
1. Vl. 2.
Br.
Vcll.
C-B.
poco rit.
in tempo
arco
pizz.

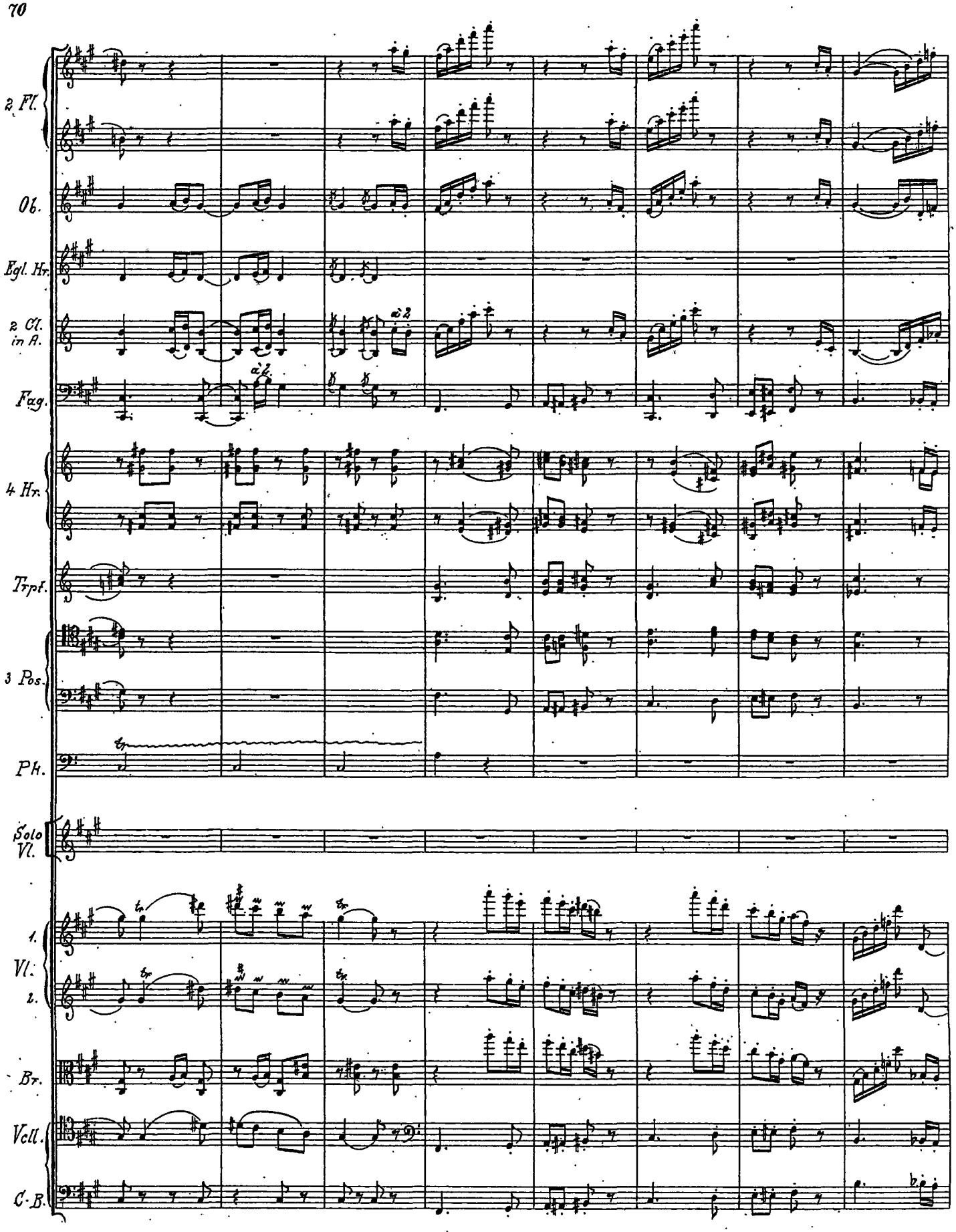

poco rit.
I.
Fl.
mf
Ob.
Egl. Hr.
2 Cl. in A.
I.
Fag.
p
mf
I
4 Hr.
mf
p
Pk.
Trgl.
Solo Vl.
mf
1. Vl.
2.
mf
Br.
mf
Vcll.
C-B.
mf

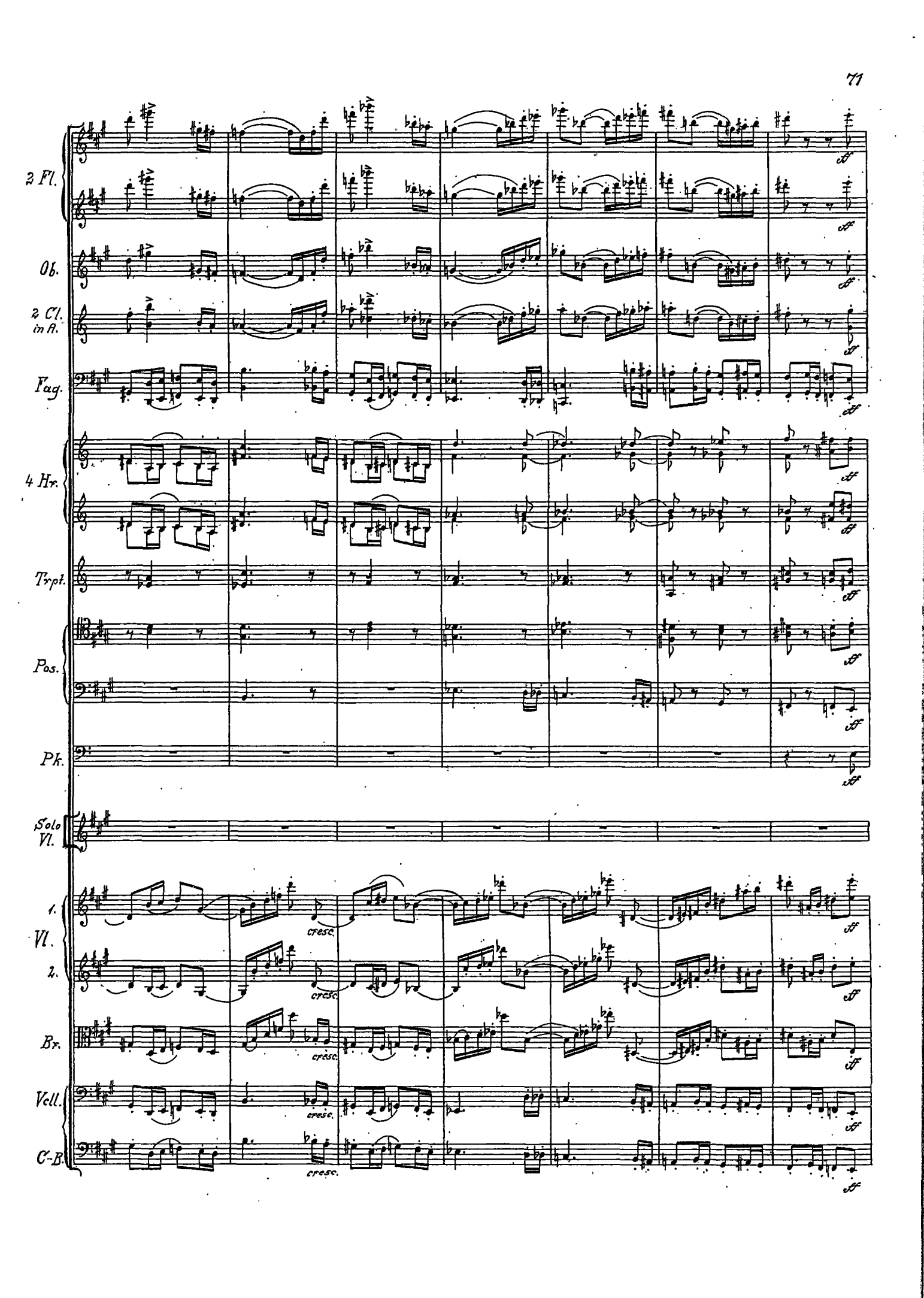

in tempo
Fl.
Ob.
Egl.Hr.
2 Cl. in A.
Fag.
4 Hr.
Pk.
Trgl.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
pizz.
arco
arco

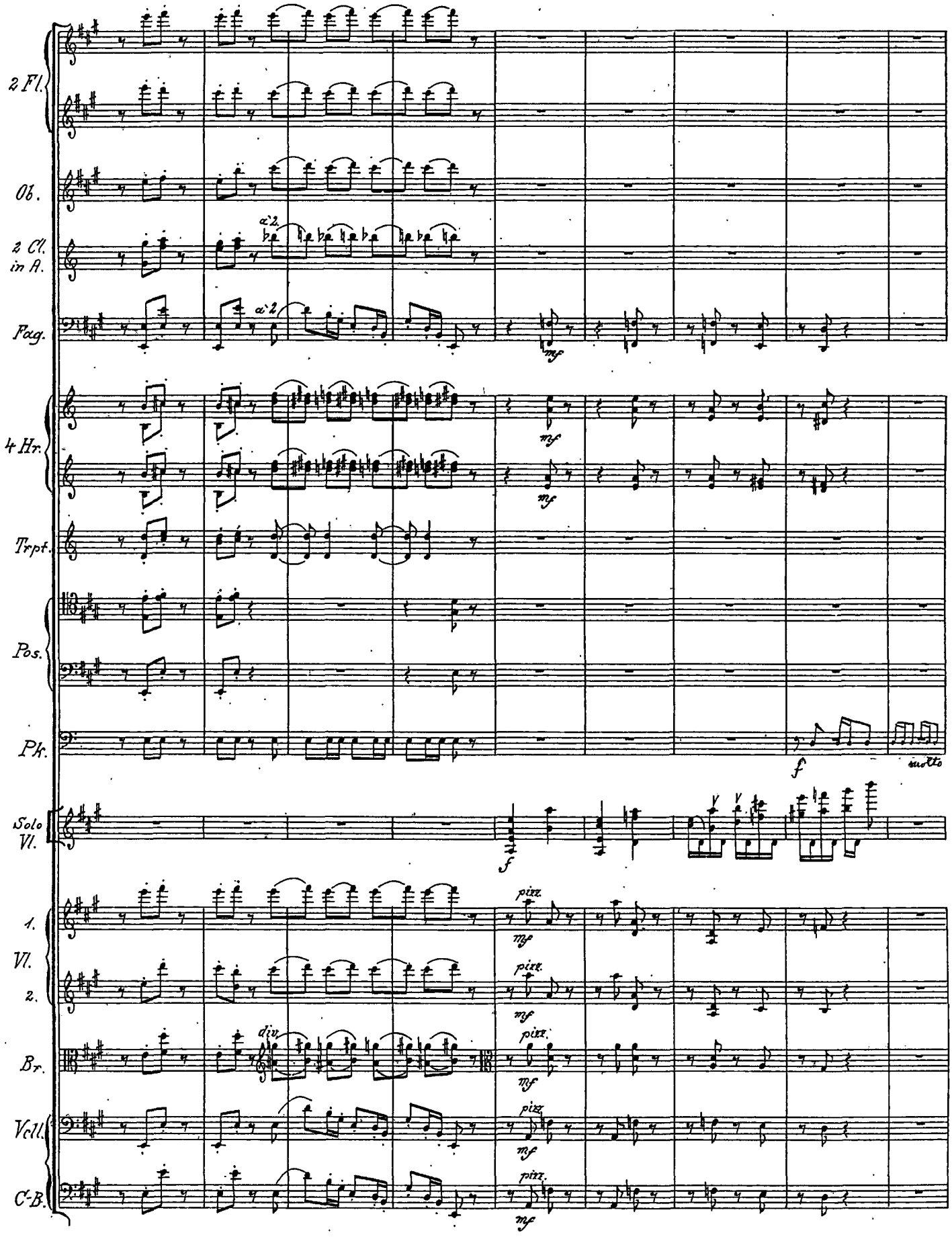

poco rit.
5
in tempo
2 Fl.
Ob.
Egl. Hr.
2 Cl. in A.
Fag.
4 Hr.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
mf
p
I
f

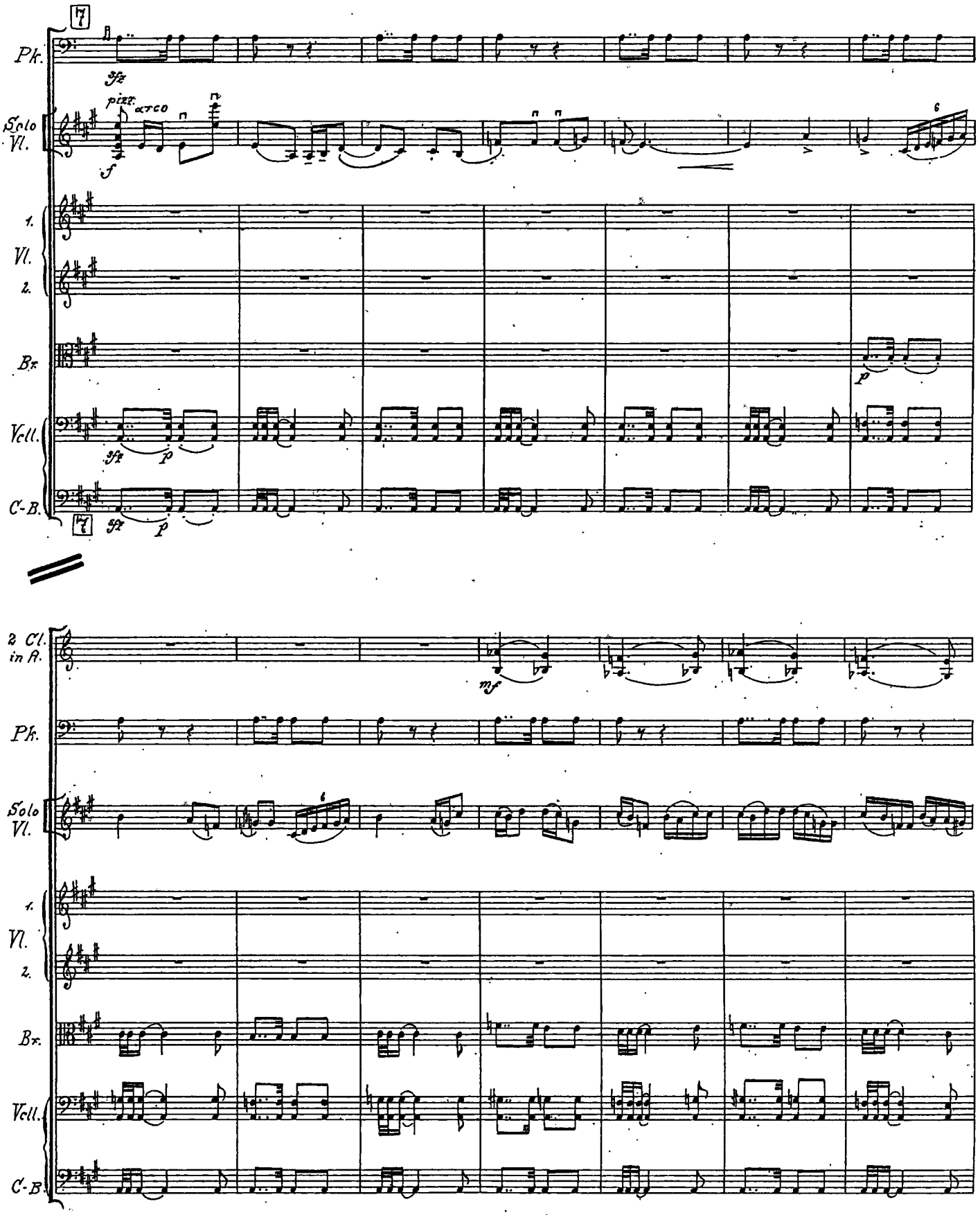

Fl.
Ob.
Egl. Hr.
Cl. in A.
Fag.
Hr. 1. 2.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
4 Hr.
cresc.

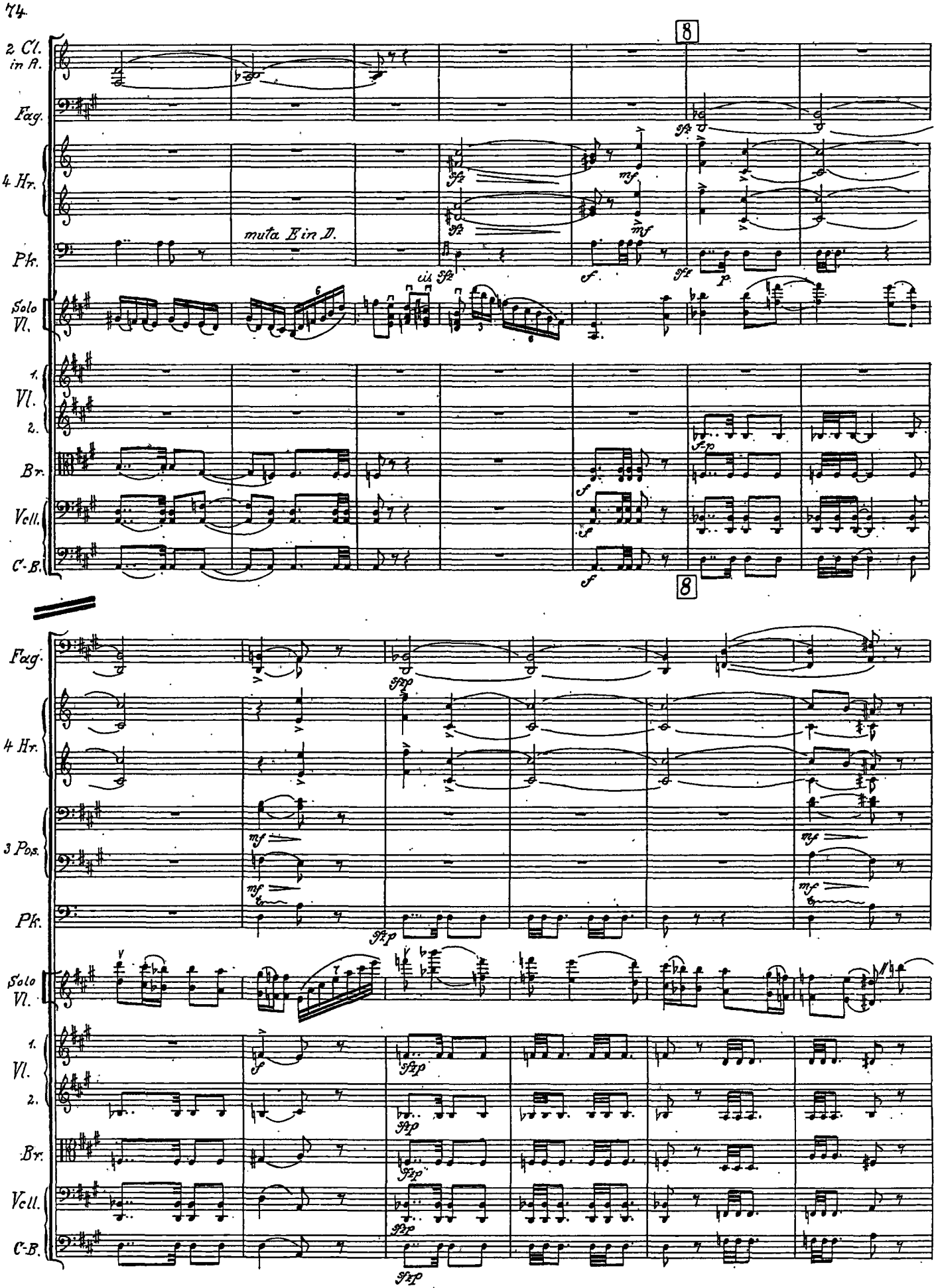

6
Fl.
Ob.
Egl. Hr.
2 Cl. in A.
Fag.
4 Hr.
Trpt.
Pos.
Pk.
Trgl.
Solo Vl.
1.
Vl.
2.
Br.
Vcll.
C-B.
6

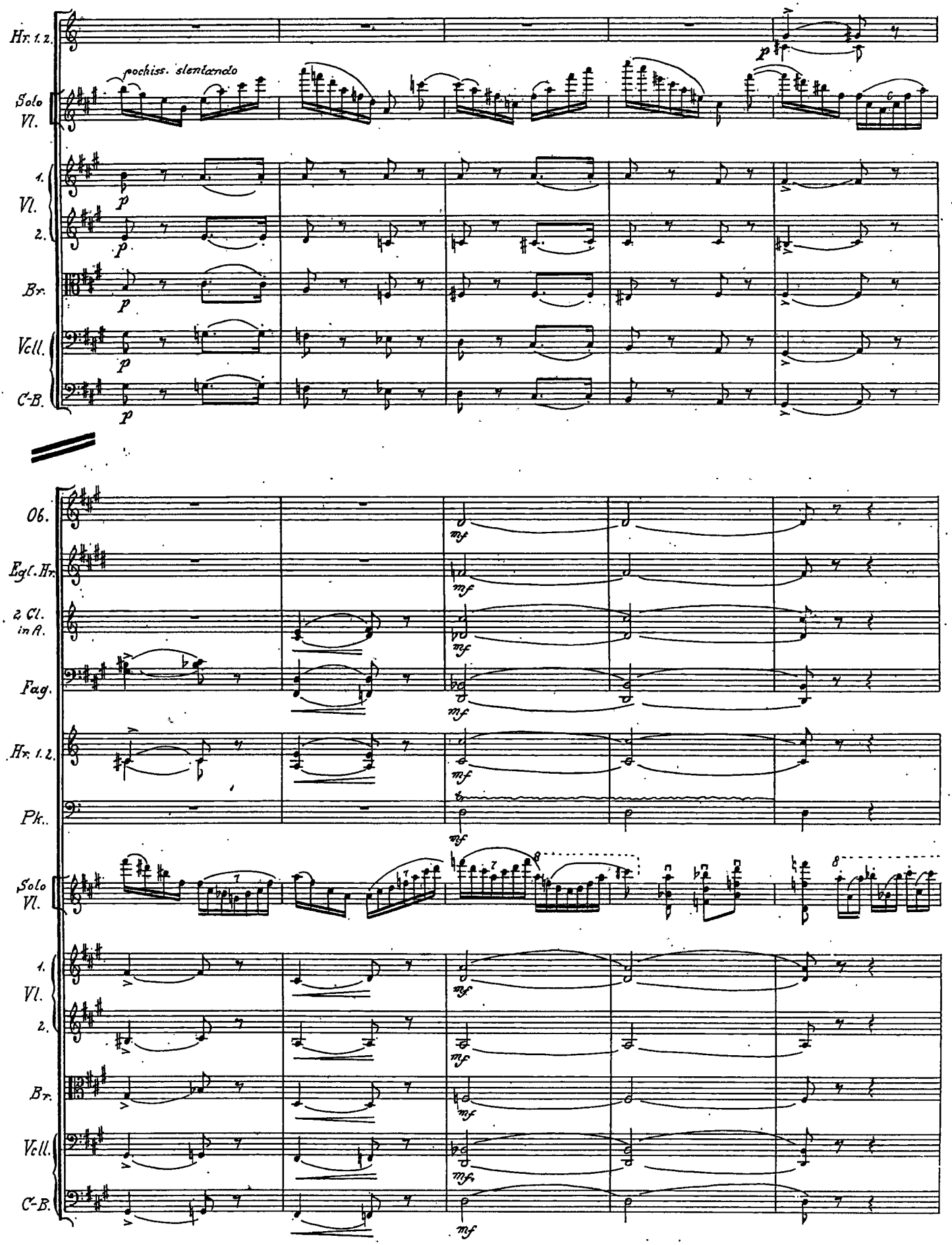

2 Fl.
Ob.
Egl. Hr.
2 Cl. in A.
Fag.
4 Hr.
Trpt.
3 Pos.
Ph.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.B.

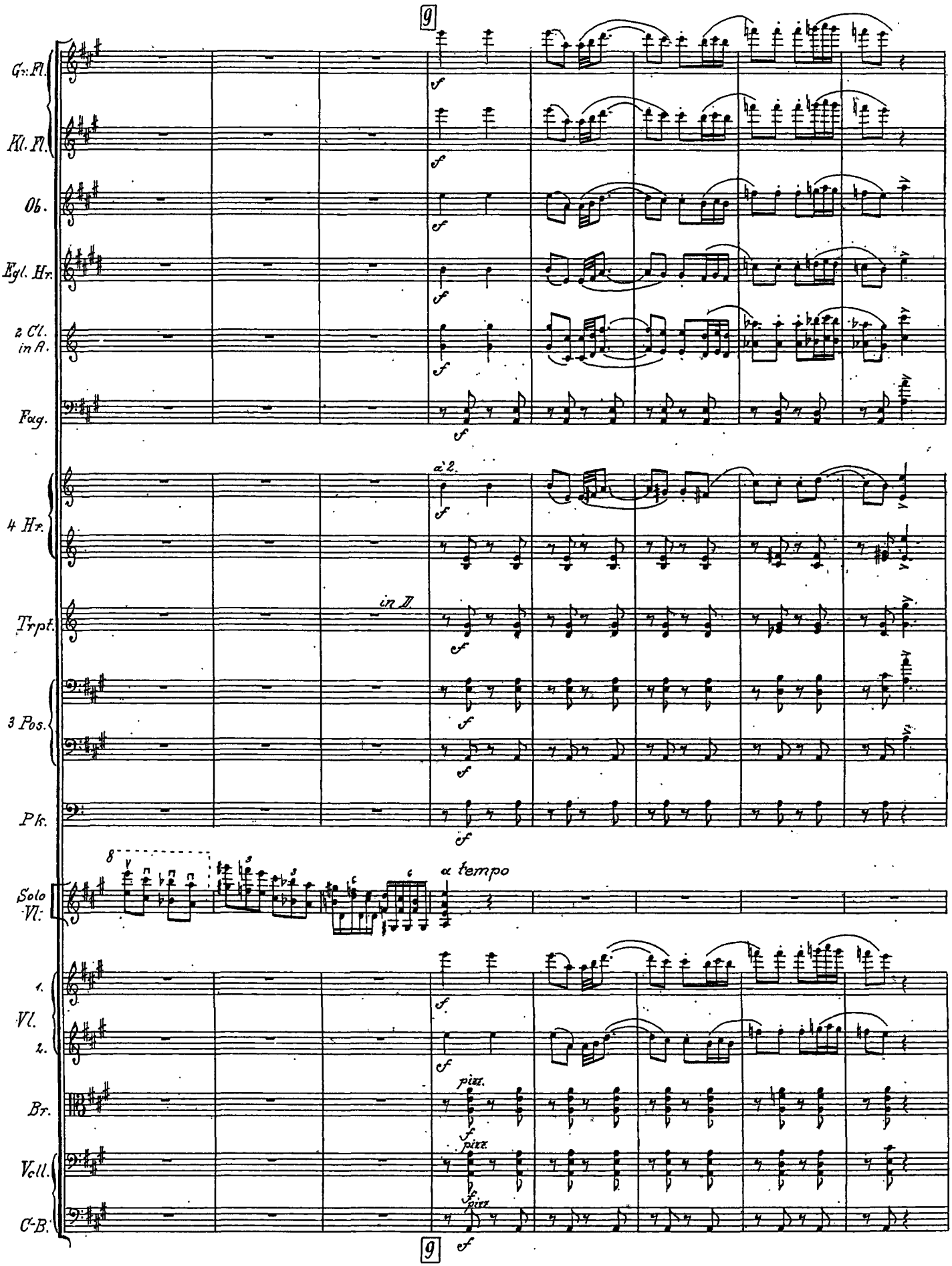

2 Fl.
Ob.
2 Cl. in A.
Fag.
4 Hr.
Trpt.
Pos.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
cresc.
ff

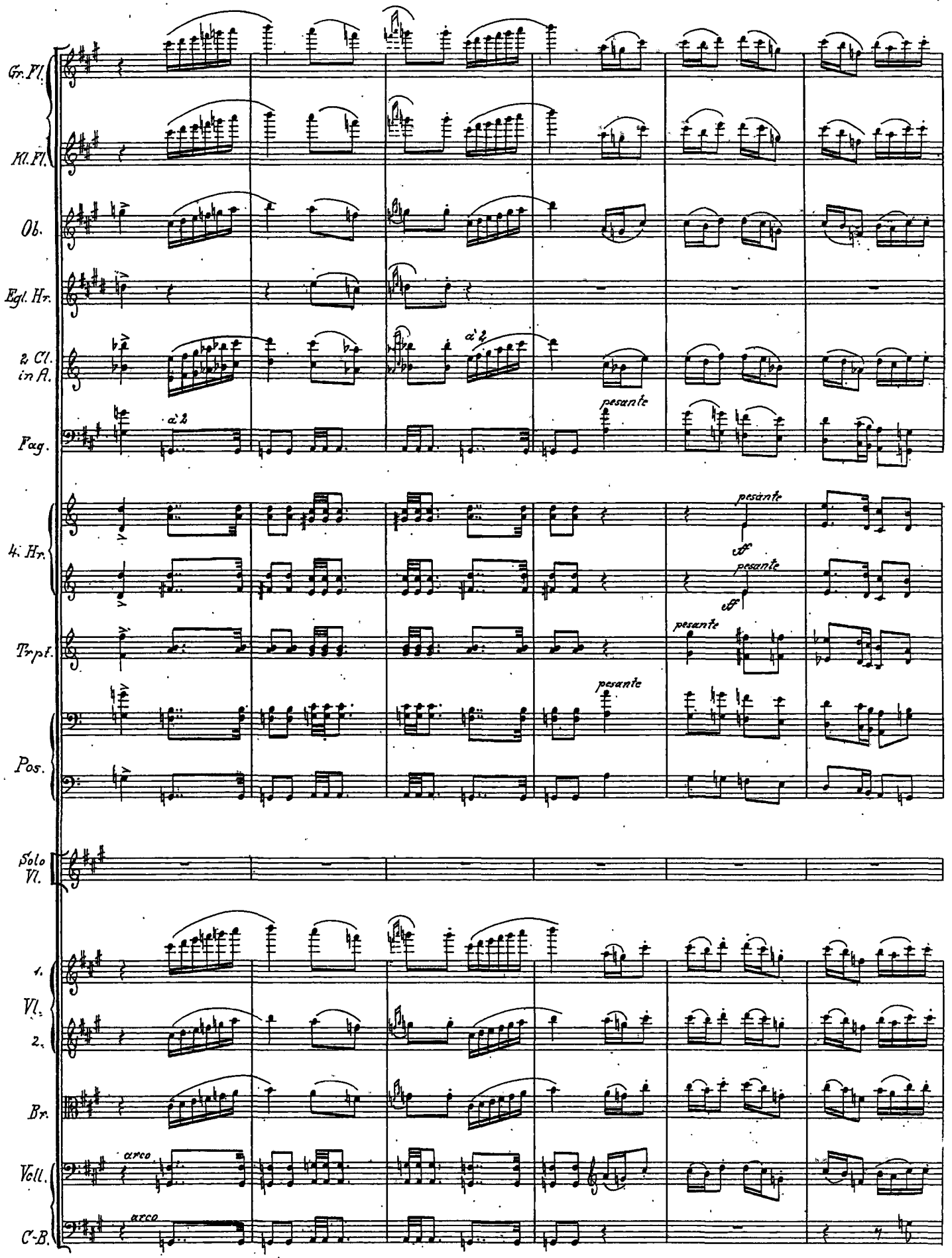

2 Fl.
Ob.
2 Cl. in A.
a 2.
Fag.
a 2
mf
4 Hr.
mf
mf
Trpt.
Pos.
Pk.
f
molto
Solo Vl.
f
1. Vl.
2.
pizz.
mf
Br.
div.
Vcll.
C-B.

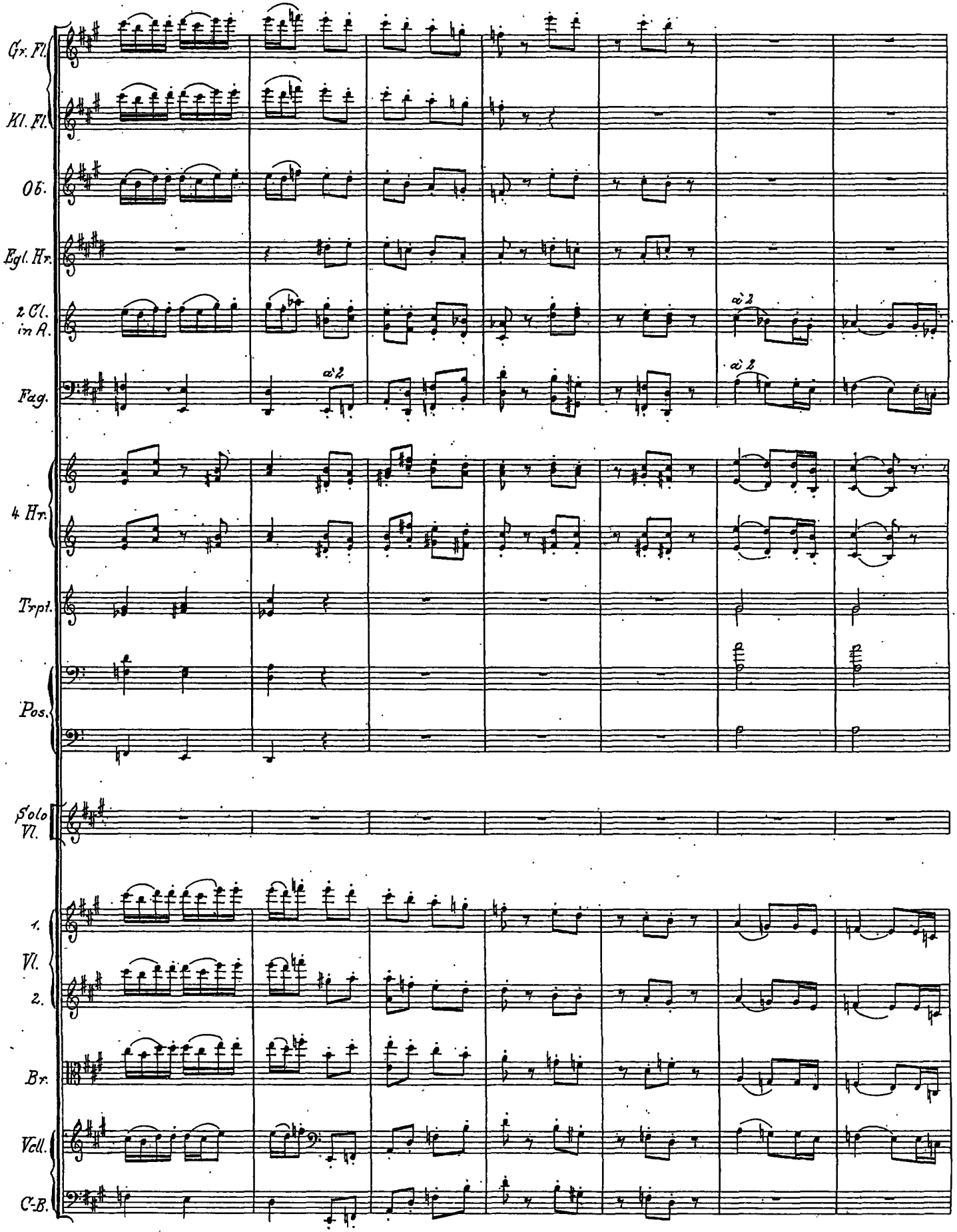

7
Pk.
sfz
Solo Vl.
pizz.
arco
f
6
1. Vl.
2.
Br.
p
Vcll.
sfz
p
C-B.
7
sfz
p
2 Cl. in A.
mf
Pk.
Solo Vl.
6
1. Vl.
2.
Br.
Vcll.
C-B.

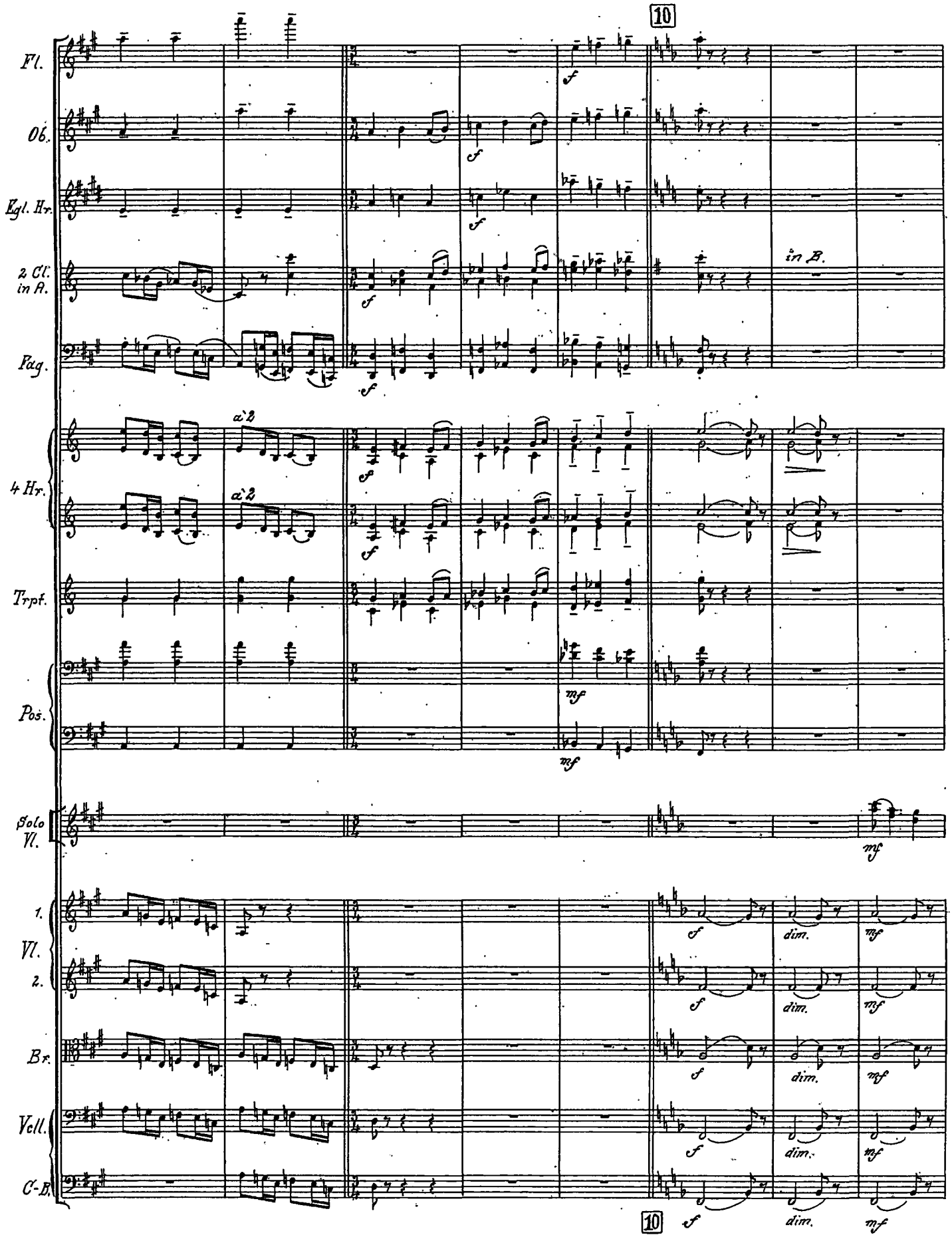

2. Cl. in A.
Fag.
4 Hr.
muta E in D.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
8
3 Pos.

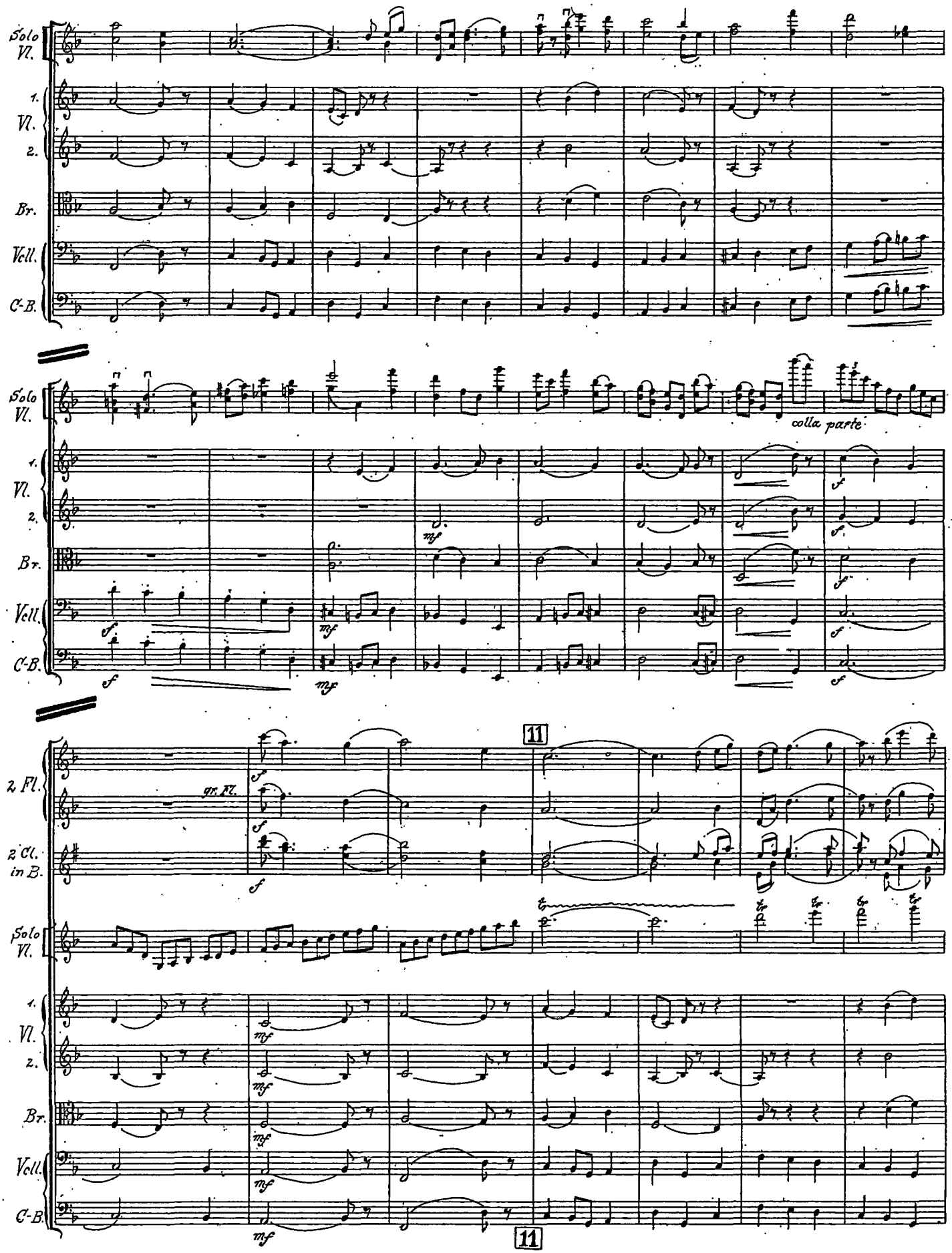

Hr. 1. 2.
pochiss. slentando
Solo Vl.
1. Vl. 2.
Br.
Vcll.
C-B.
Ob.
Engl. Hr.
2. Cl. in A.
Fag.
Hr. 1. 2.
Pk..
Solo Vl.
1. Vl. 2.
Br.
Vcll.
C-B.

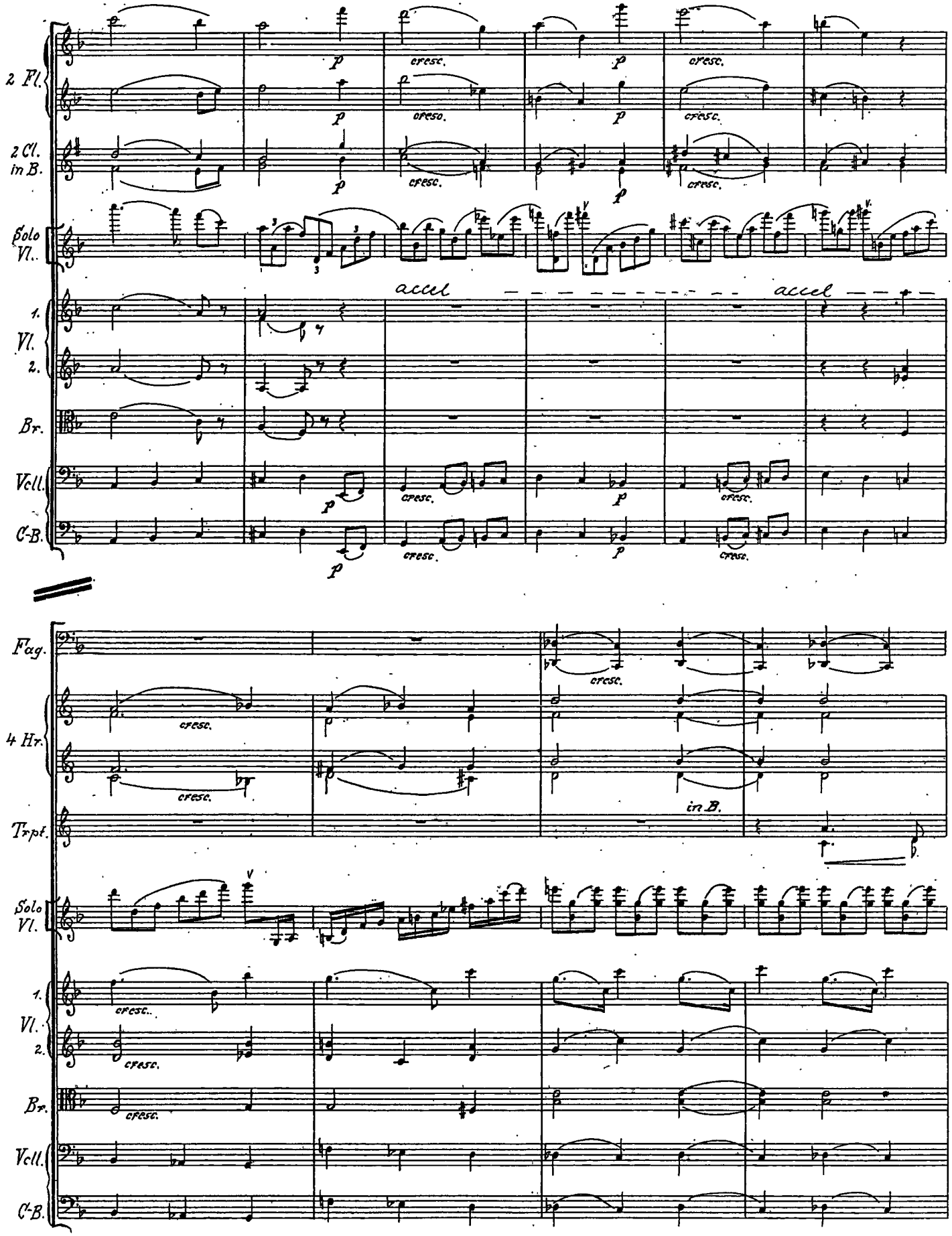

g
Gr. Fl.
Kl. Fl.
Ob.
Engl. Hr.
2 Cl. in A.
Fag.
a 2.
4 Hr.
in II
Trpt.
3 Pos.
Pk.
8
a tempo
Solo Vl.
1. Vl.
2.
Br.
pizz.
Vcll.
C-B.
g

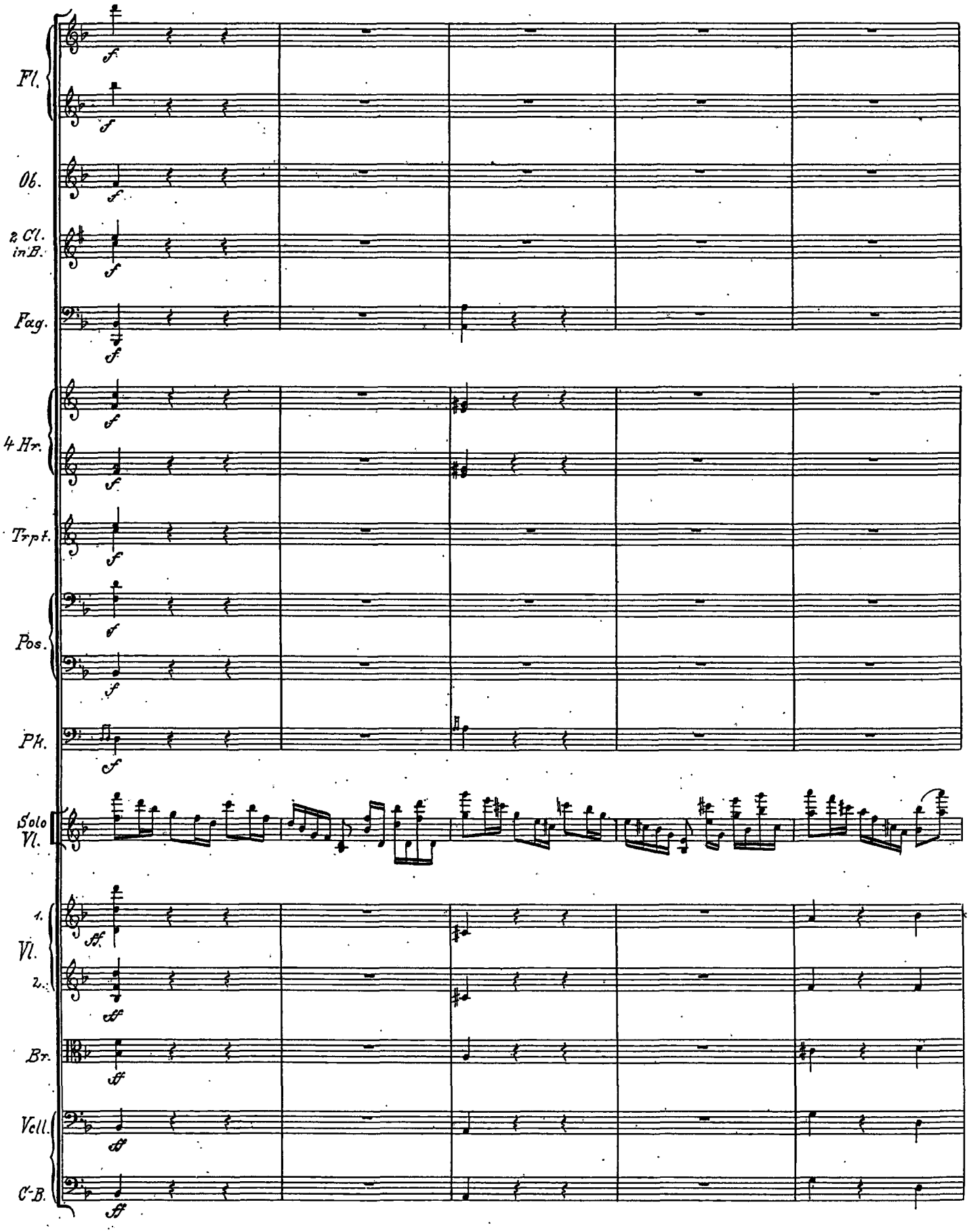

Gr. Fl.
Kl. Fl.
Ob.
Engl. Hr.
2. Cl. in A.
Fag.
a 2
pesante
4. Hr.
ff
Trpt.
Pos.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
arco

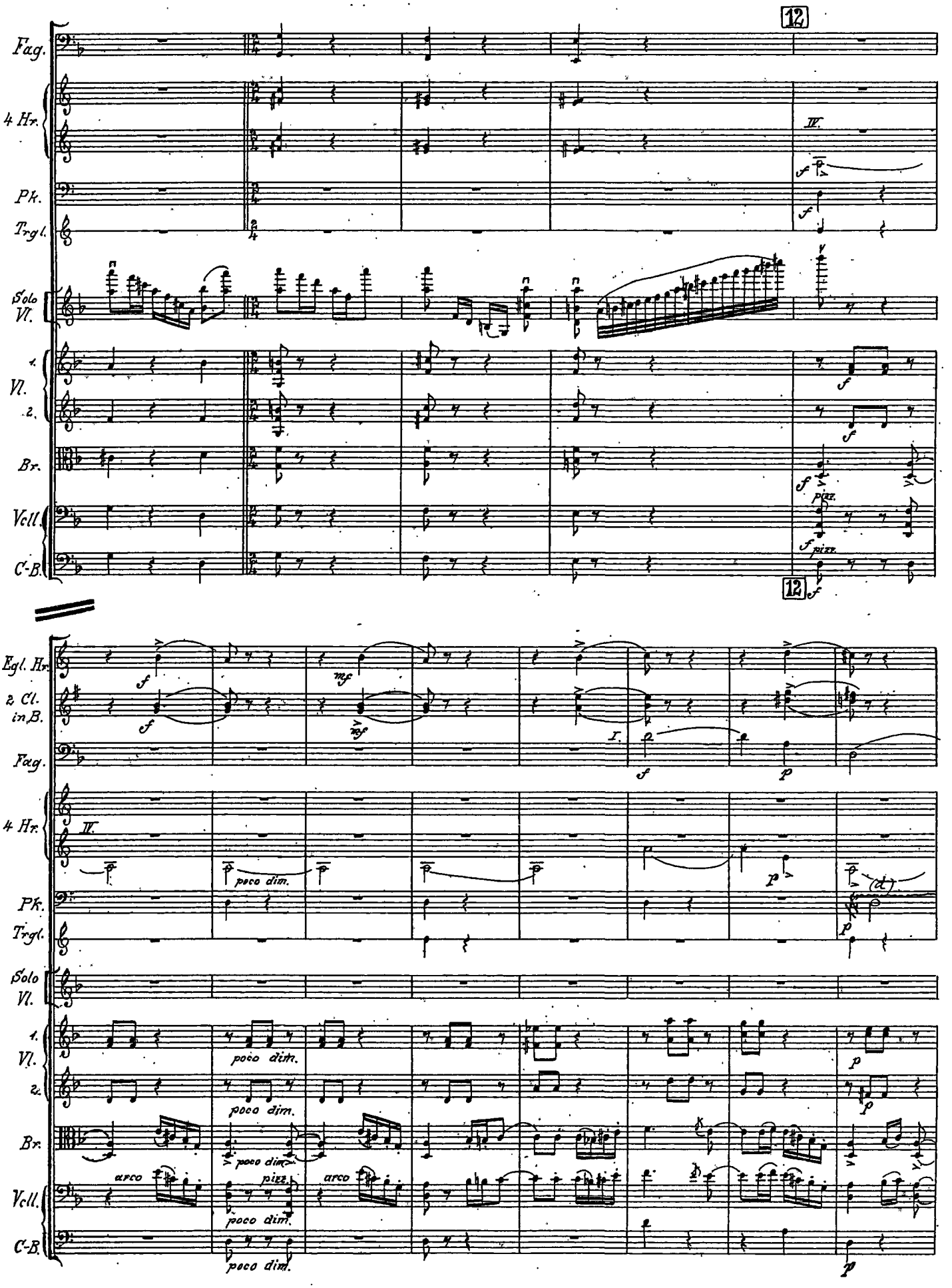

Gr. Fl.
Kl. Fl.
Ob.
Engl. Hr.
2 Cl. in A.
Fag.
a 2
a 2
a 2
4 Hr.
Trpt.
Pos.
Solo Vl.
1. Vl.
2. Vl.
Br.
Vcll.
C-B.

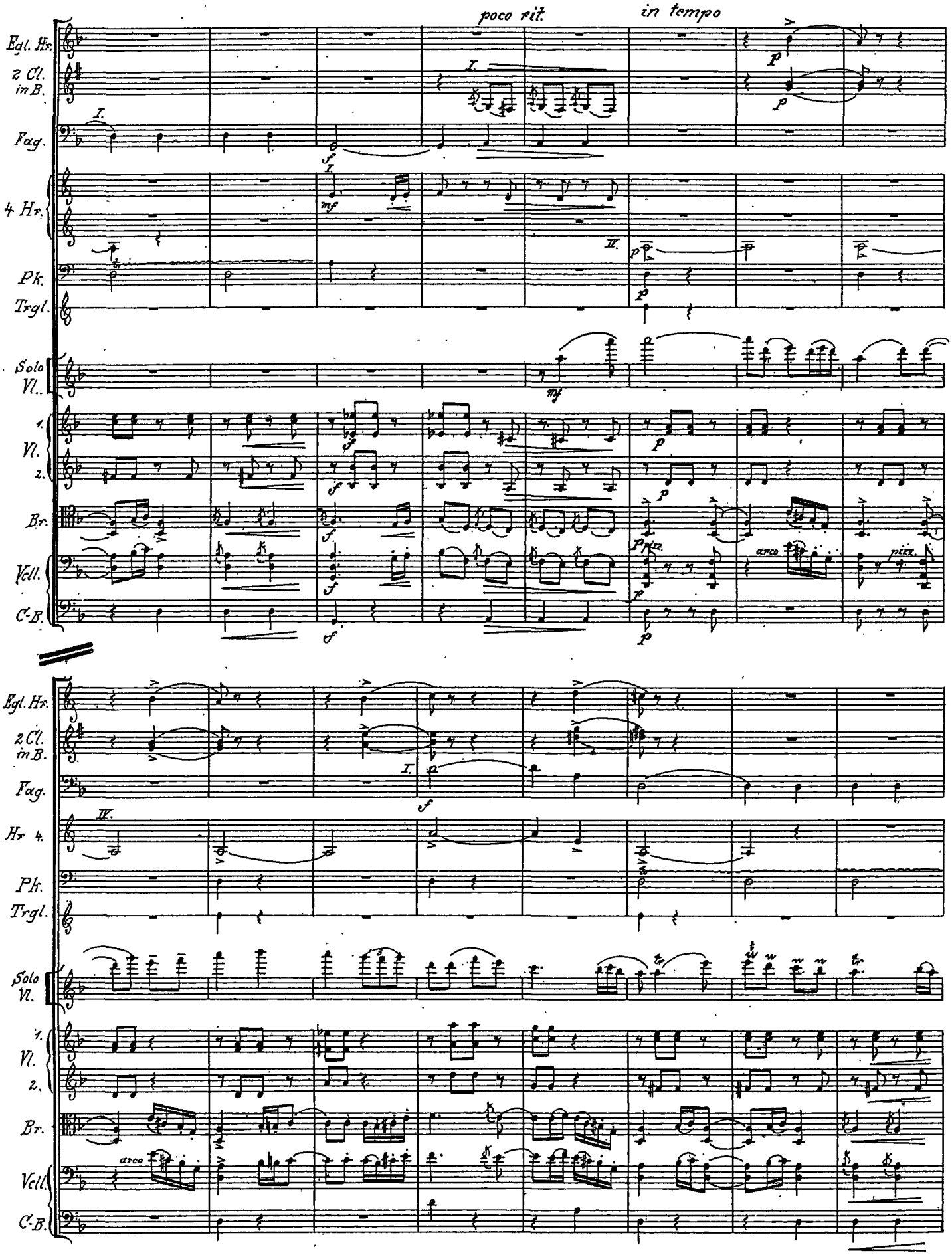

10
Fl.
Ob.
Engl. Hr.
2 Cl. in A.
in B.
Fag.
a 2
4 Hr.
Trpt.
Pos.
mf
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
dim.

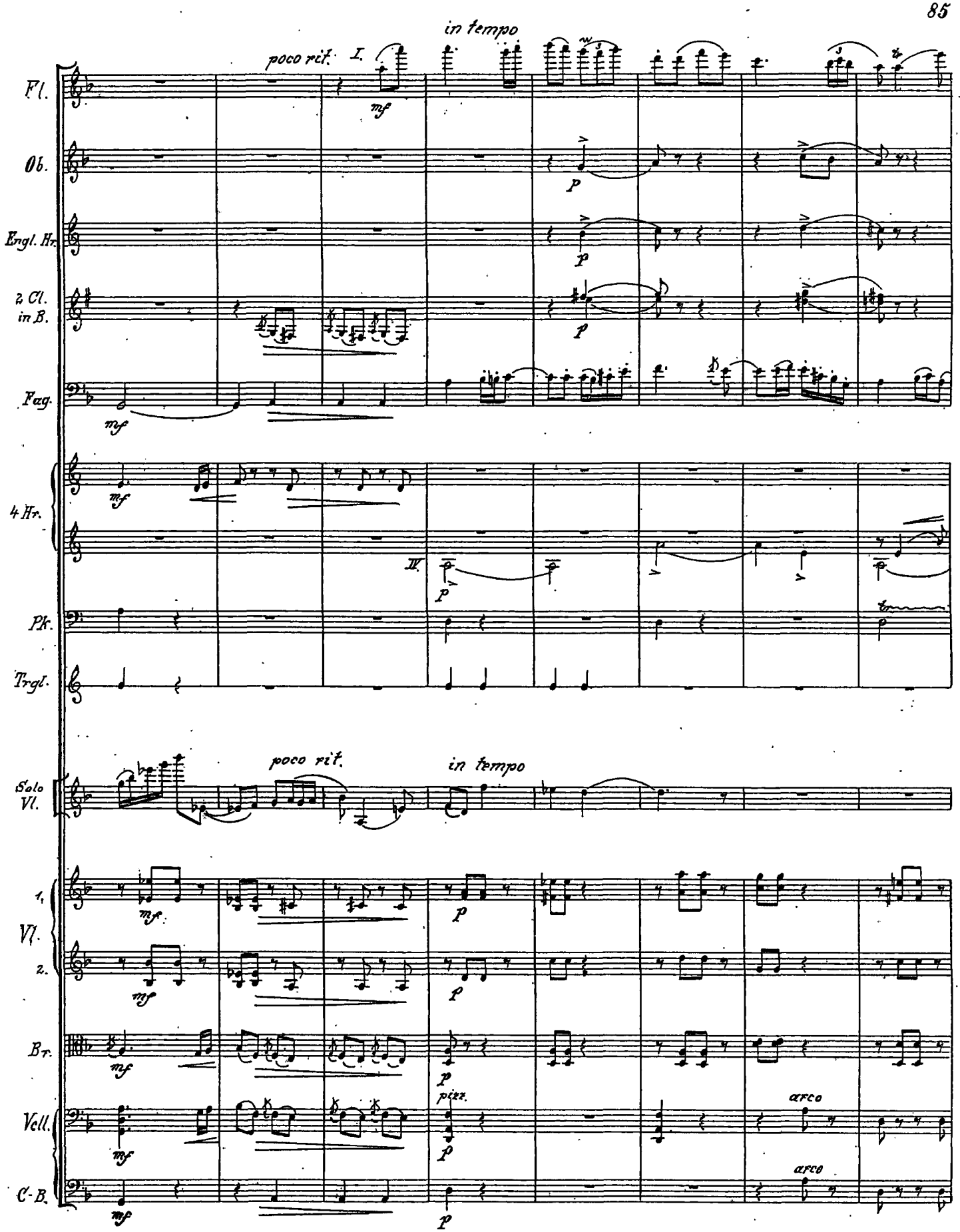

Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
colla parte
2 Fl.
gr. Fl.
2 Cl. in B.
11

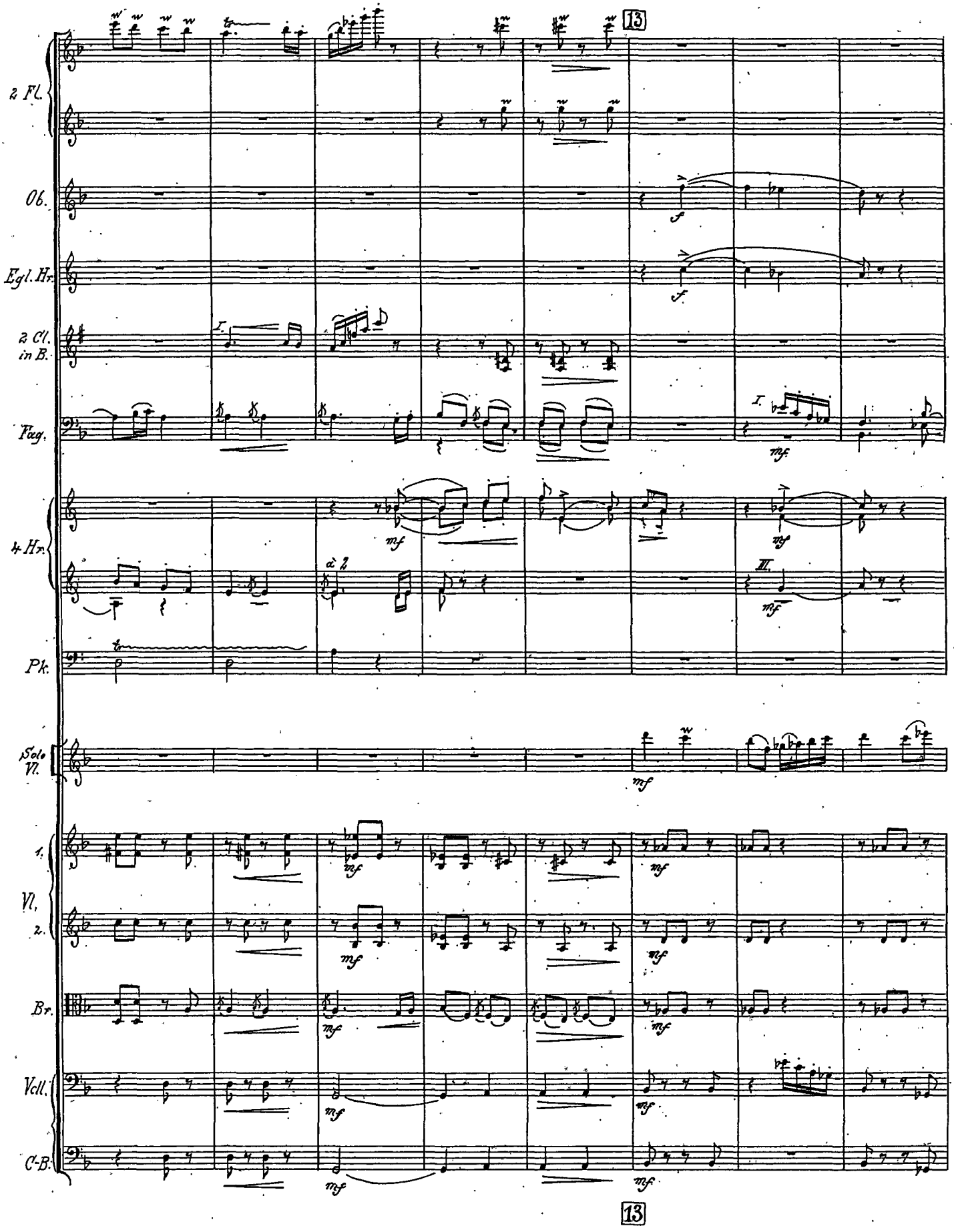

2 Fl.
2 Cl. in B.
Solo Vl.
1. Vl. 2.
Br.
Vcll.
C-B.
accel
cresc.
Fag.
4 Hr.
Trpt.
in B.

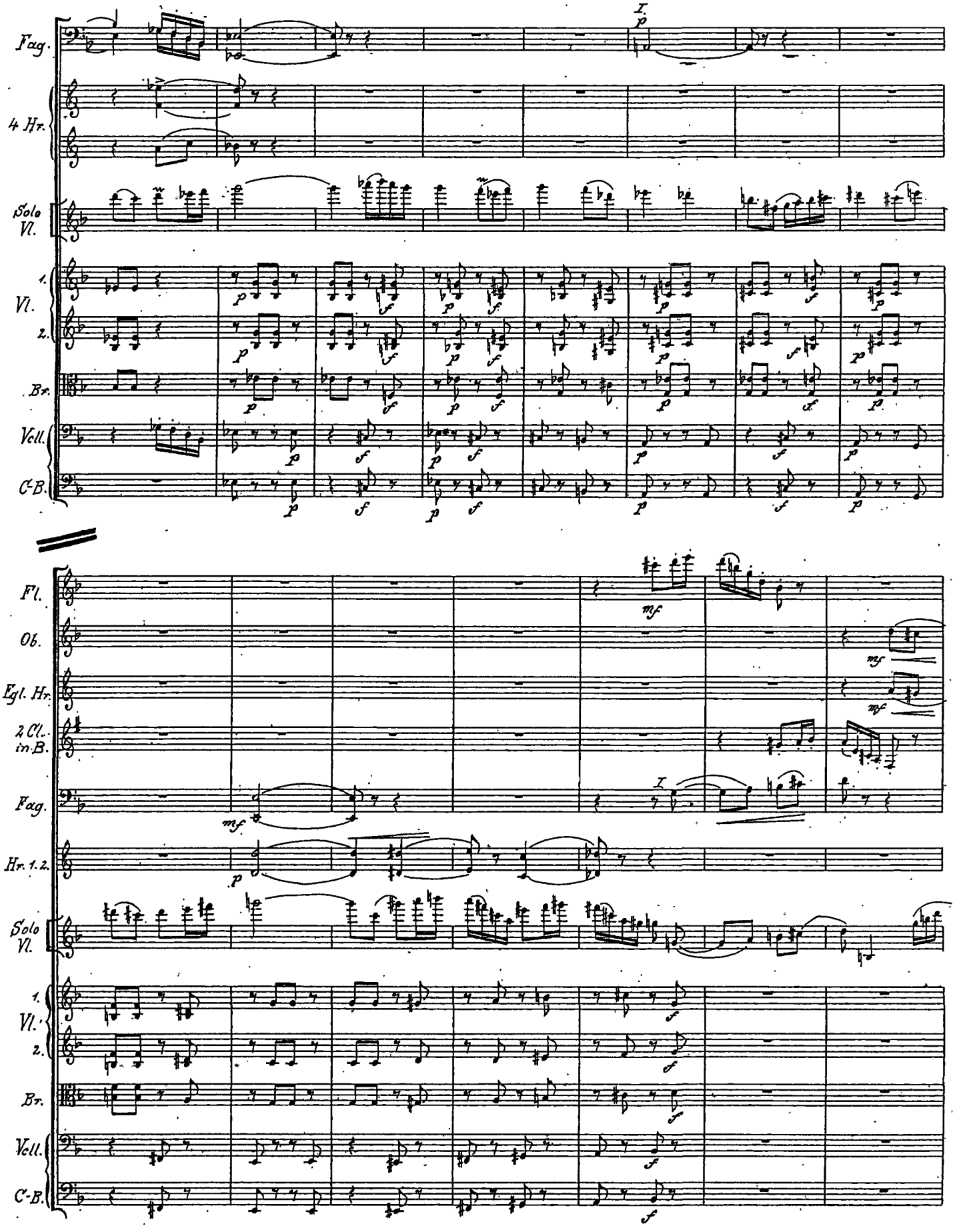

Fl.
Ob.
2 Cl. in B.
Fag.
4 Hr.
Trpt.
Pos.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.

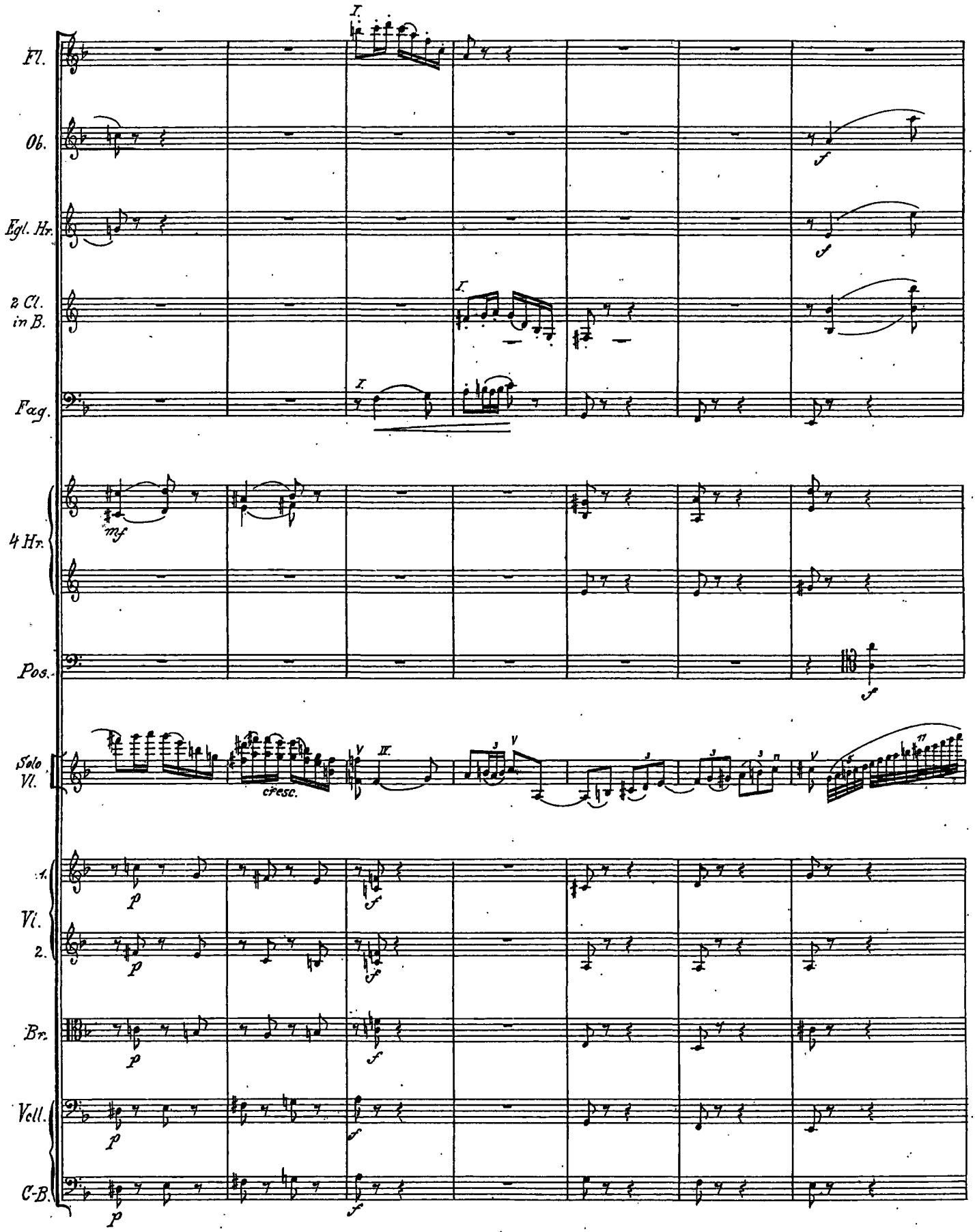

12
Fag.
4 Hr.
IV.
Pk.
Trgl.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
pizz.
Egl. Hr.
2. Cl. in B.
mf
I.
poco dim.
arco

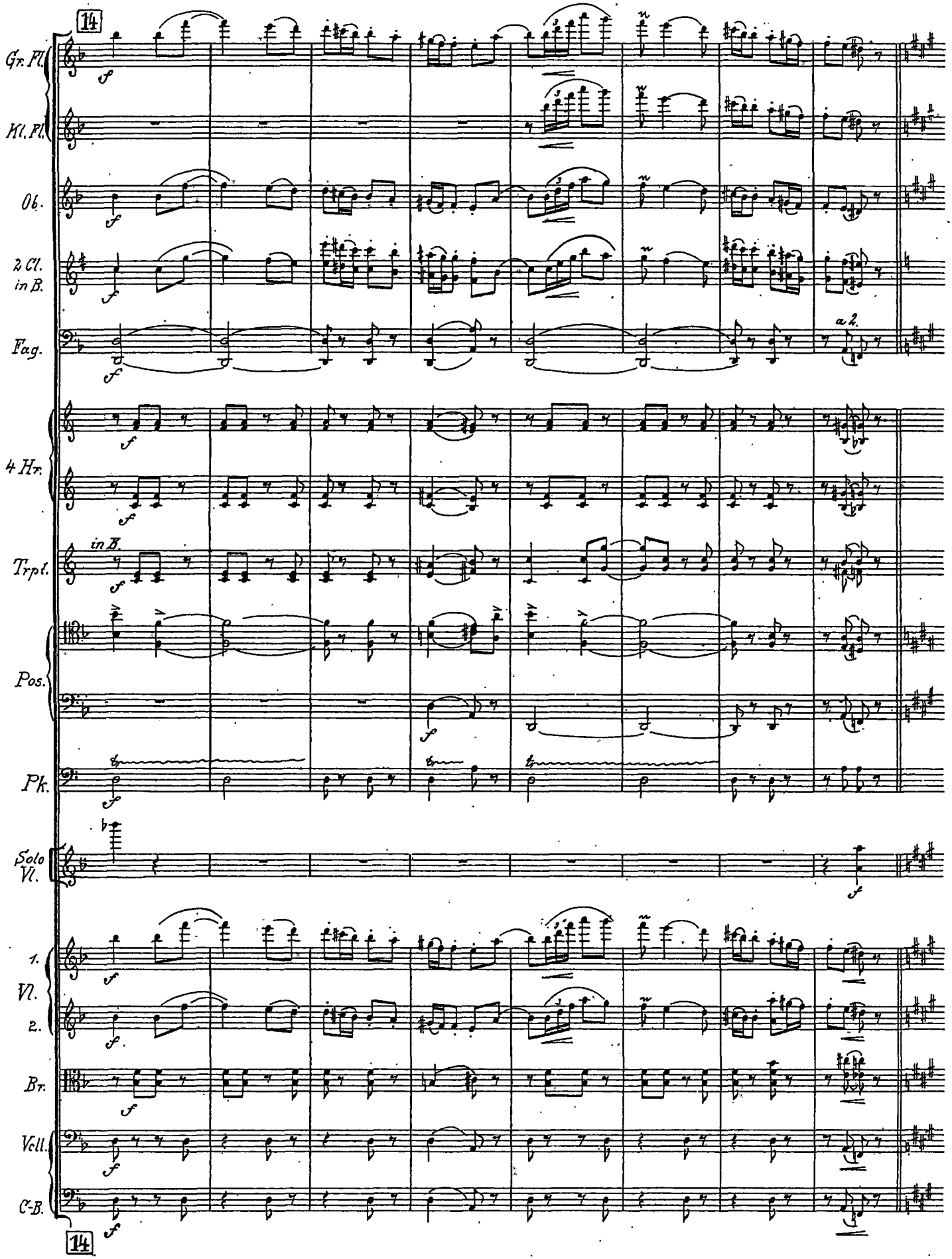

poco rit.
in tempo
Egl. Hr.
2 Cl. in B.
Fag.
4 Hr.
Pk.
Trgl.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C.-B.
arco
pizz.
Hr 4.

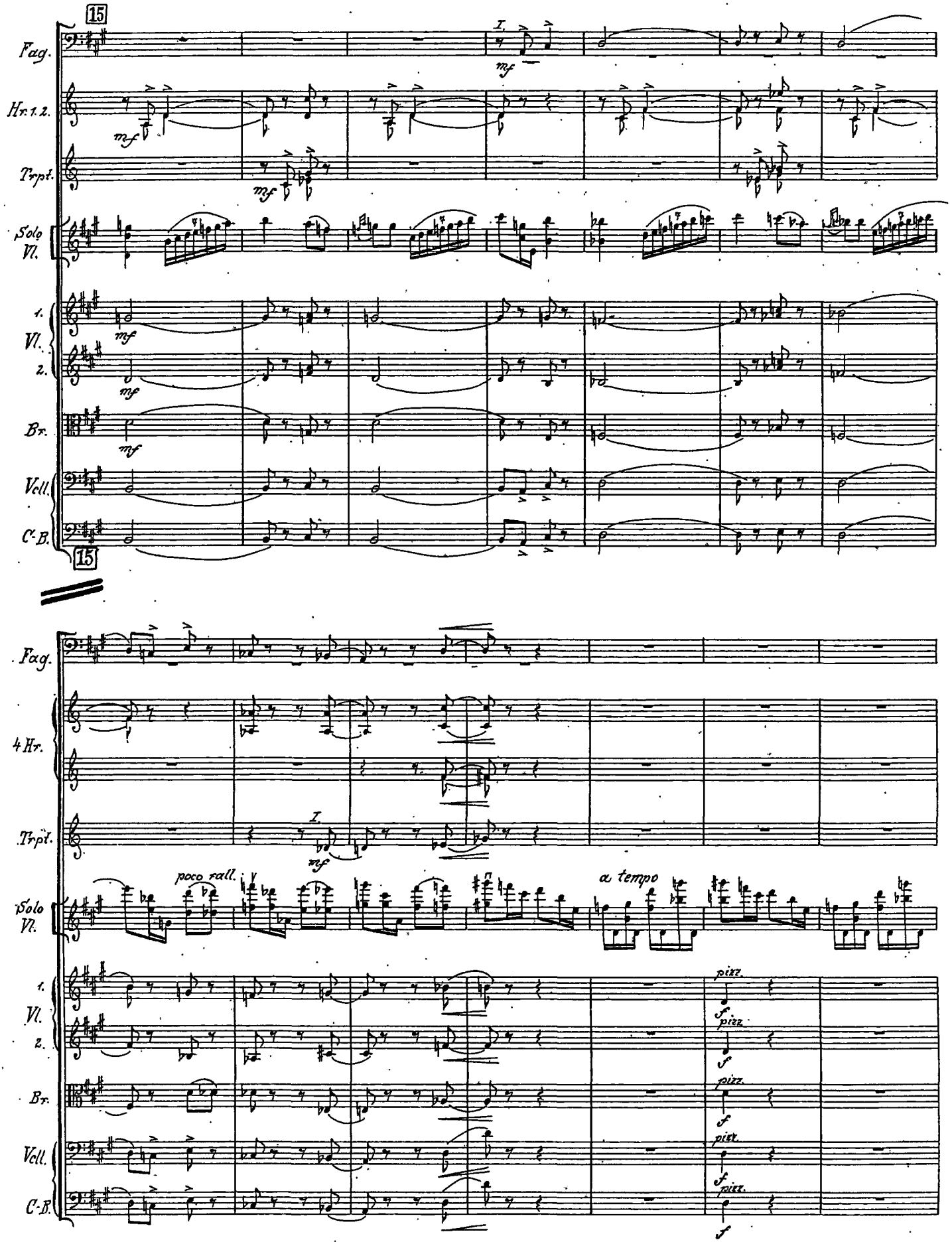

in tempo
poco rit.
I.
Fl.
Ob.
Engl. Hr.
2 Cl. in B.
Fag.
4 Hr.
IV.
Pk.
Trgl.
poco rit.
in tempo
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
pizz.
arco
arco

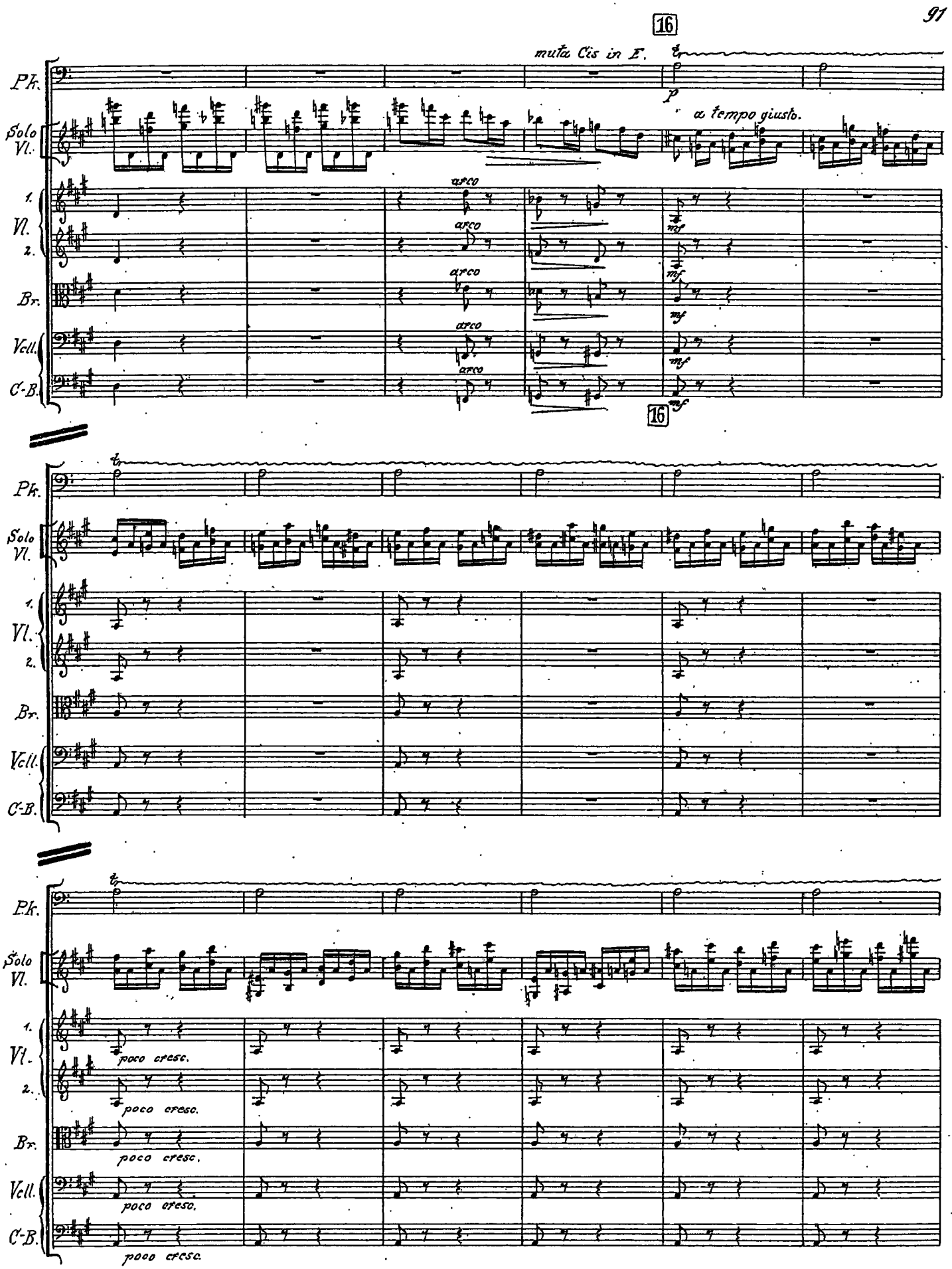

13
2 Fl.
Ob.
Engl. Hr.
2 Cl. in B.
Fag.
4 Hrn.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
mf
f
I.
II.
a 2
13

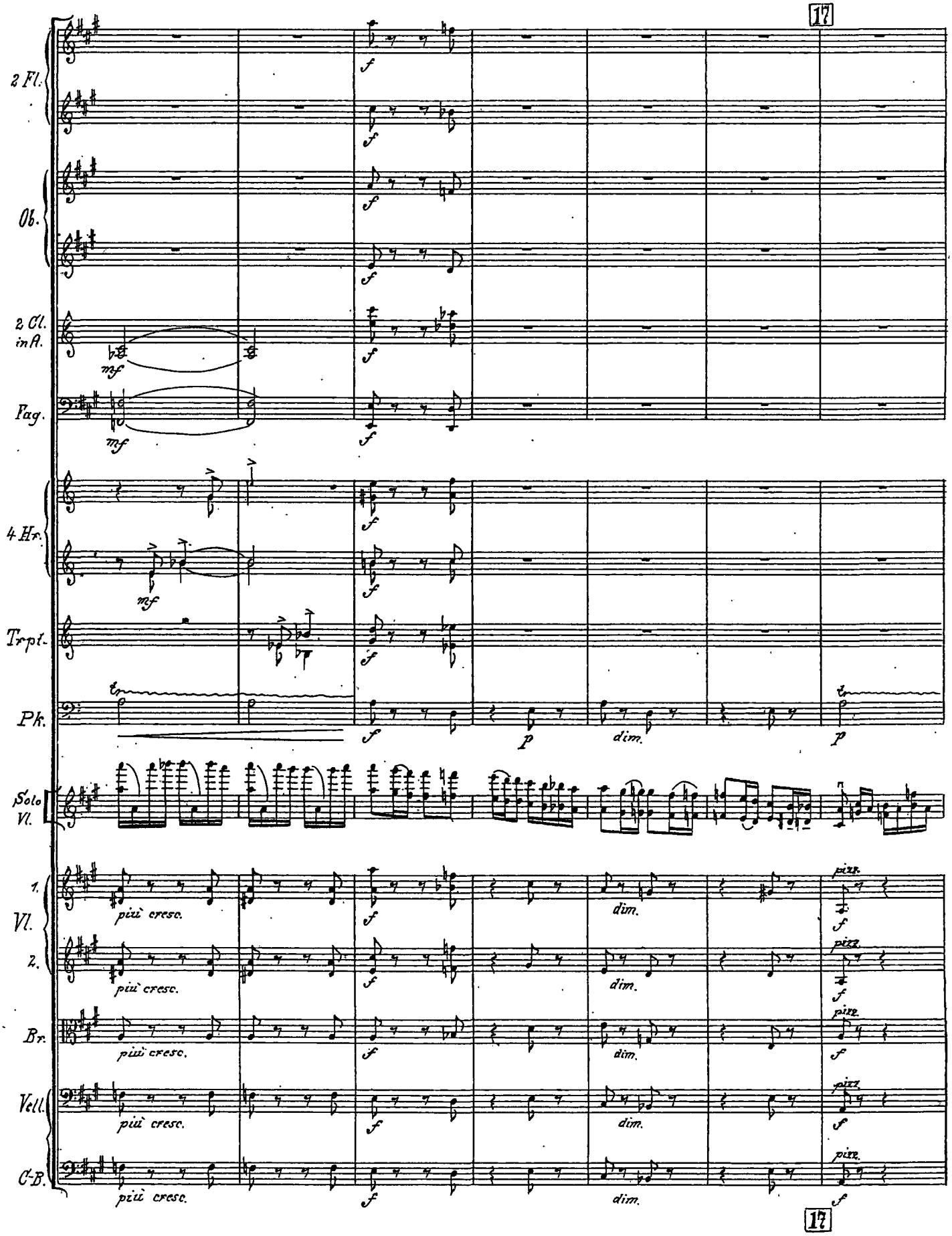

Fag.
4 Hr.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
I.
p
Fl.
Ob.
Egl. Hr.
2 Cl. in B.
Fag.
Hr. 1. 2.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
mf
f

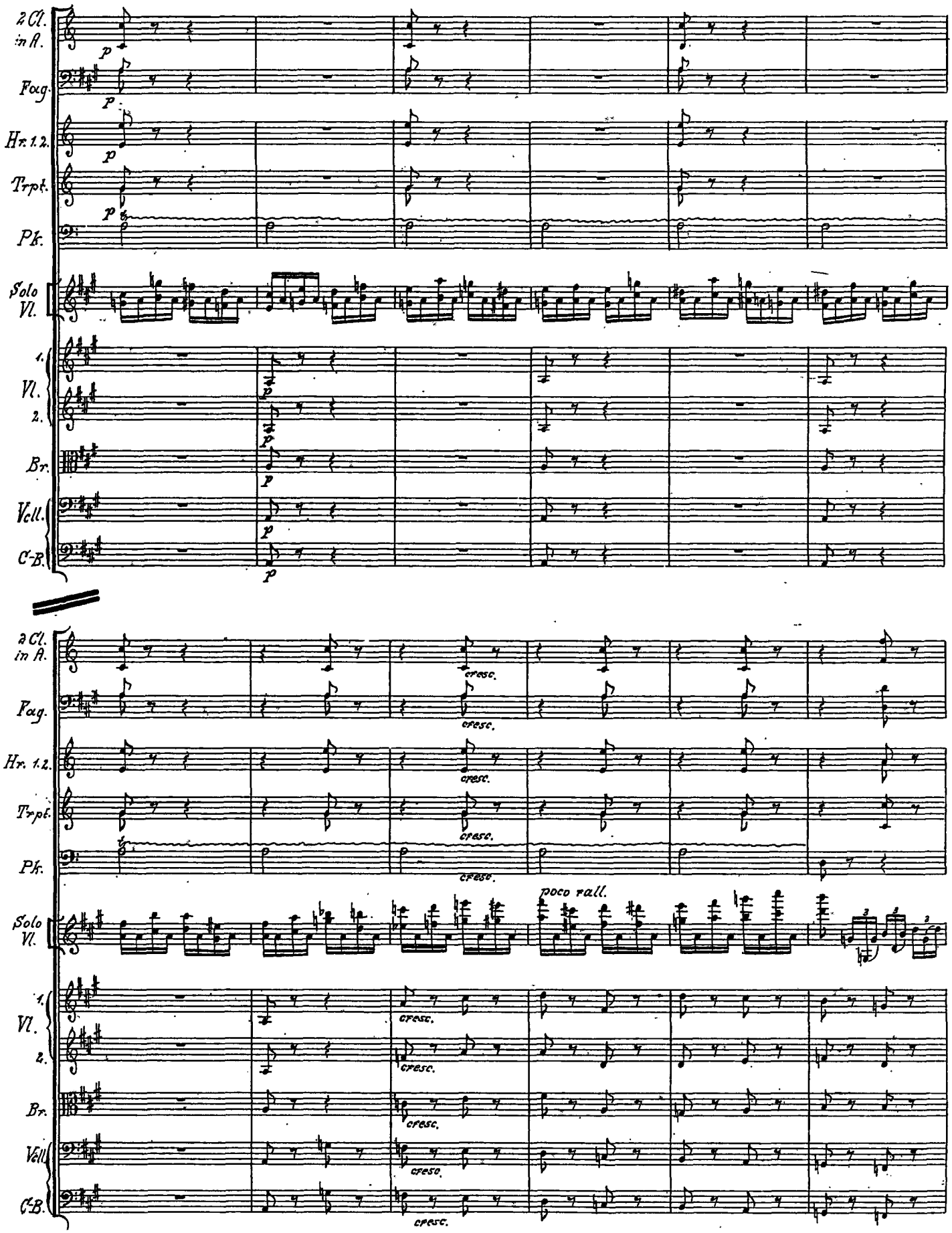

Fl.
Ob.
Egl. Hr.
2 Cl. in B.
Fag.
4 Hr.
Pos.
Solo Vl.
cresc.
1. Vl.
2.
Br.
Vcll.
C-B.

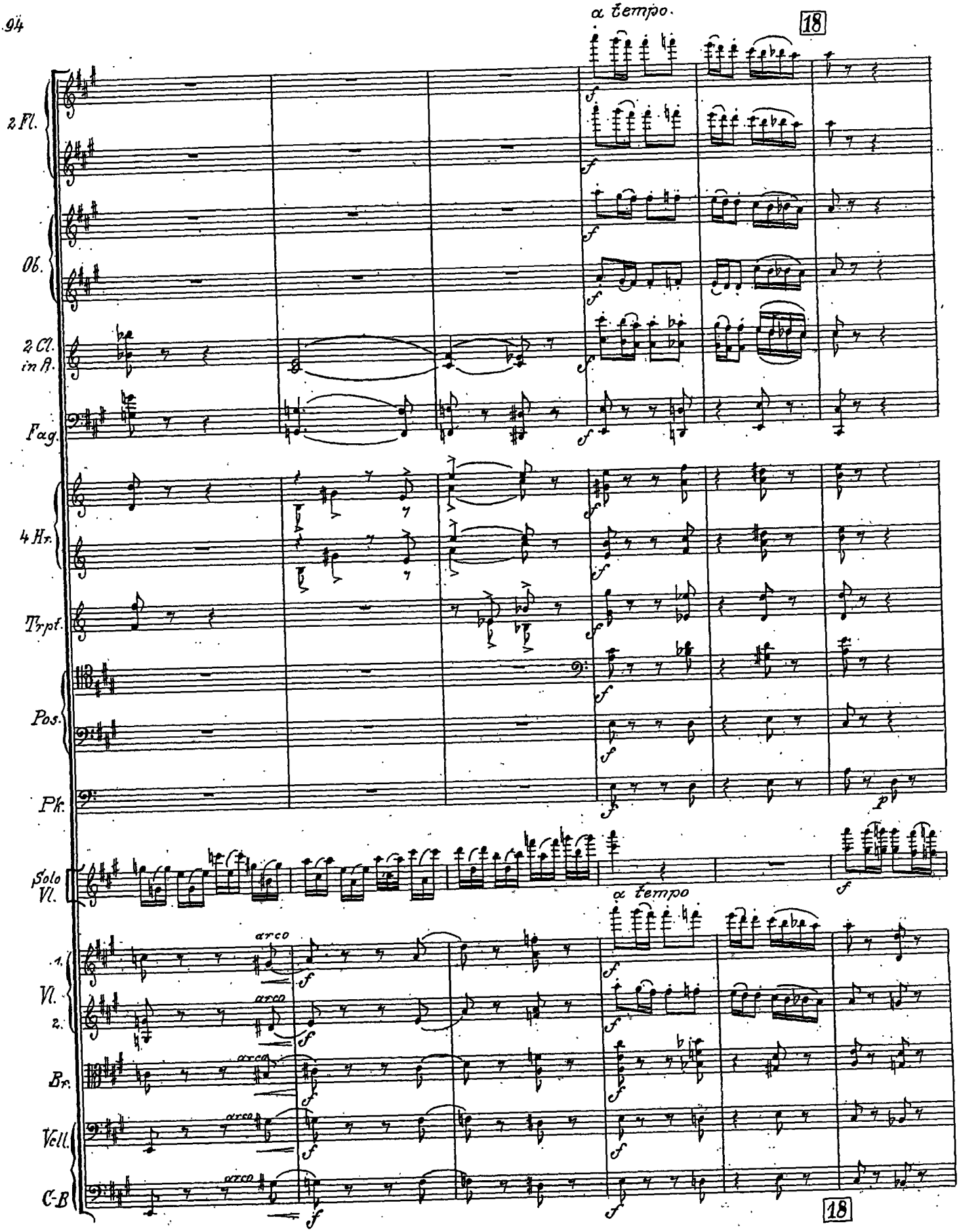

14
Gr. Fl.
Kl. Fl.
Ob.
2 Cl. in B.
Fag.
a 2.
4 Hr.
in B.
Trpt.
Pos.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
14

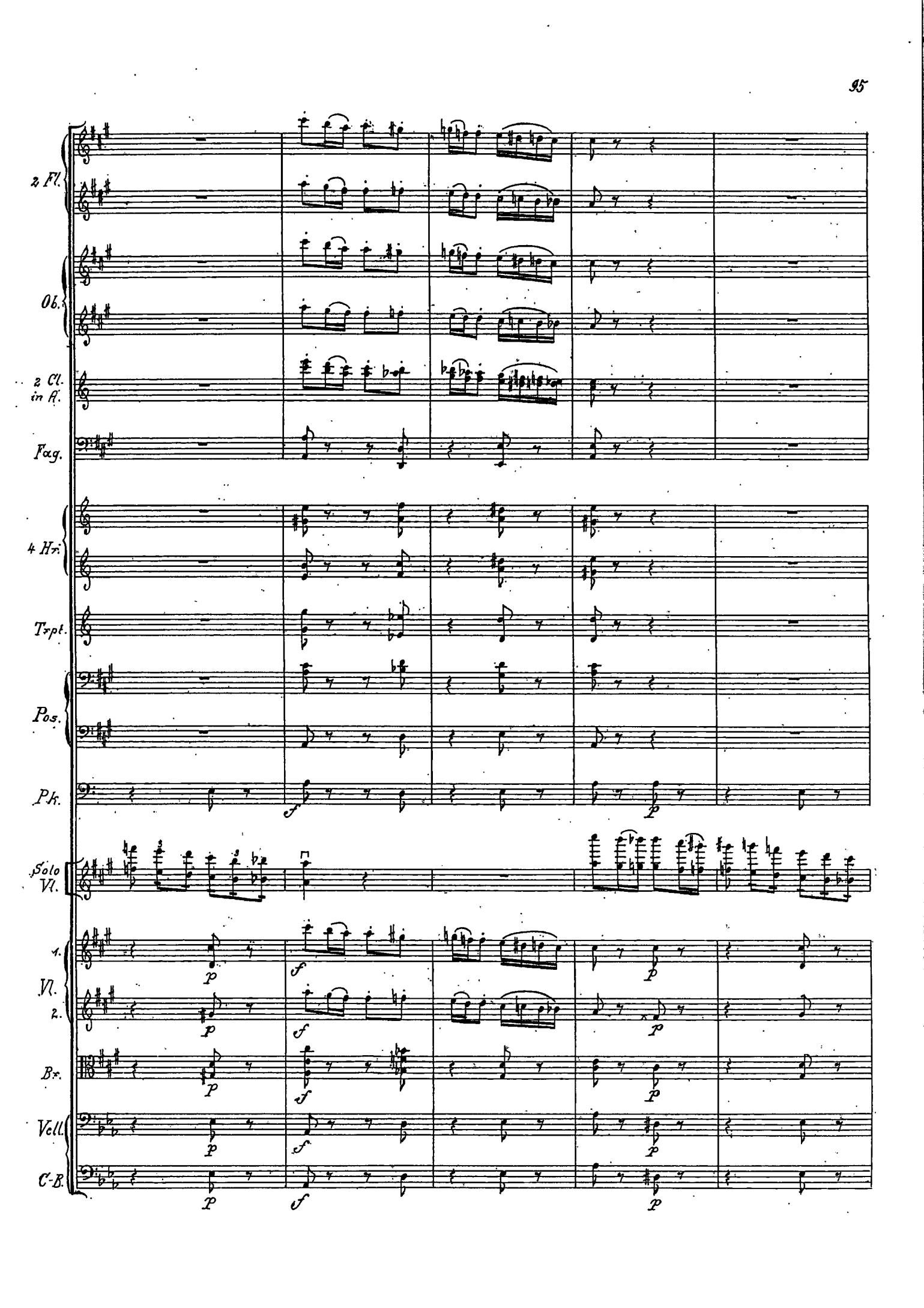

15
Fag.
Hr. 1. 2.
Trpt.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
I.
mf
15
4 Hr.
poco rall.
a tempo
pizz.
f

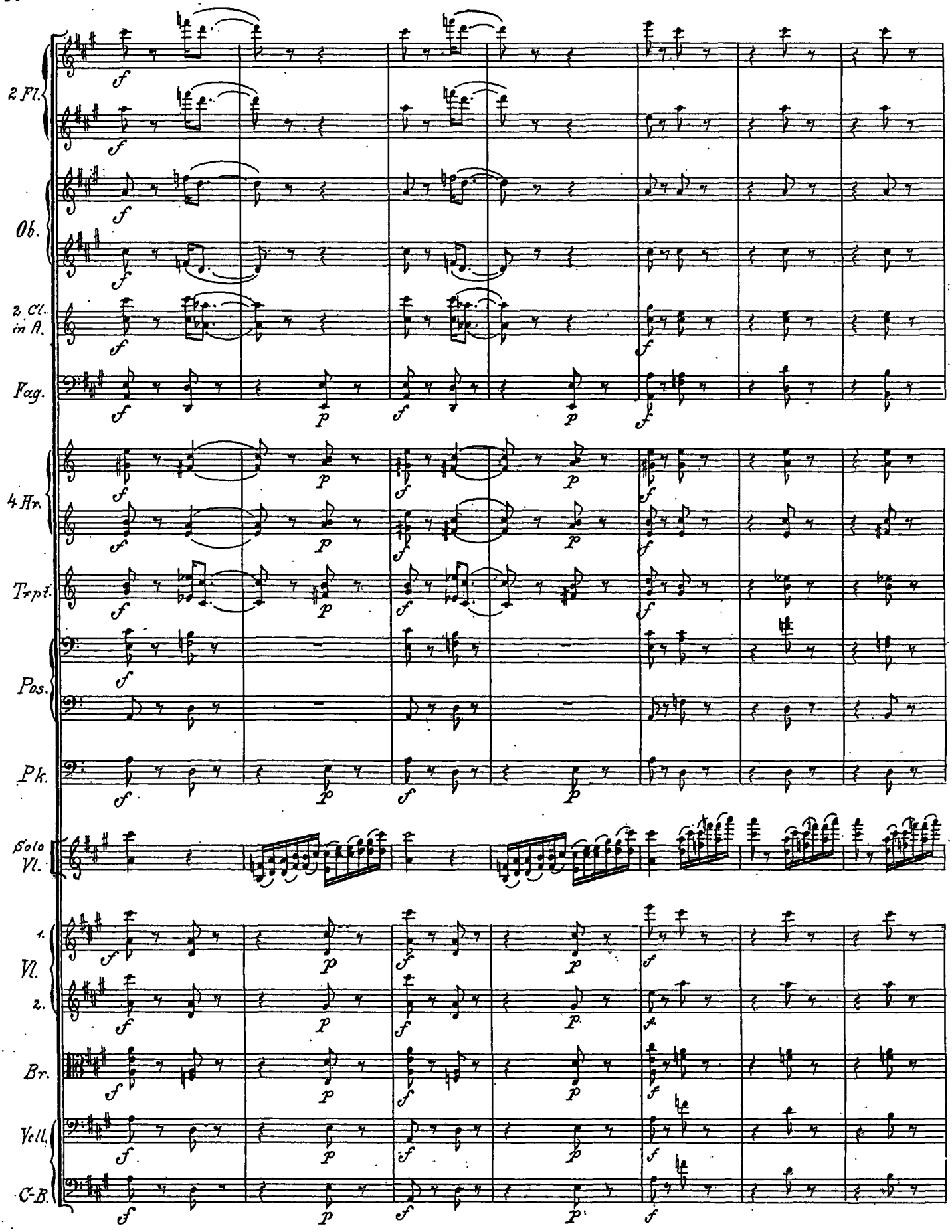

16
muta Cis in E.
Pk.
Solo Vl.
a tempo giusto.
1. Vl.
2.
Br.
Vcll.
C-B.
arco
mf
16
poco cresc.

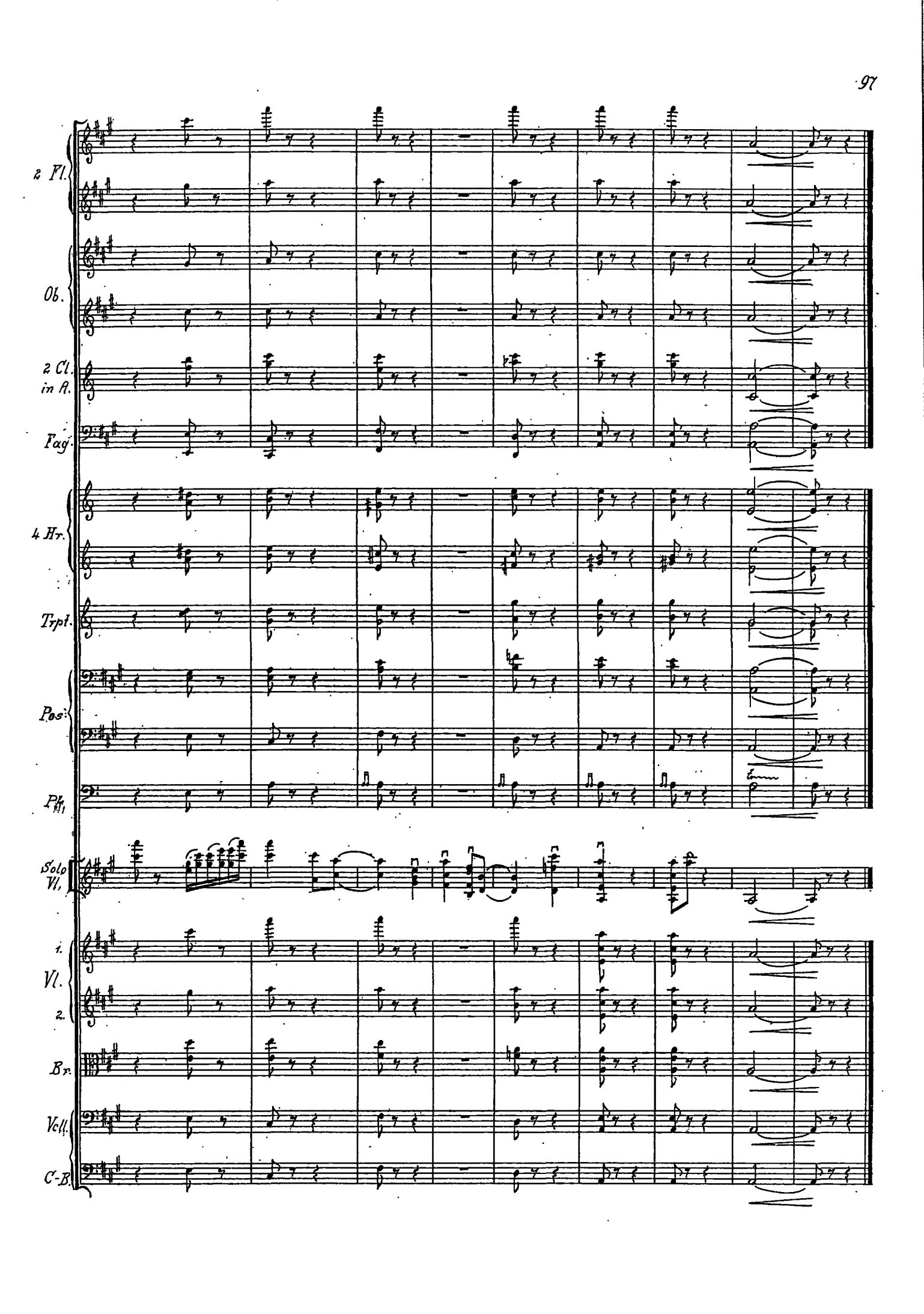

17
2 Fl.
Ob.
2 Cl. in A.
Fag.
4 Hr.
Trpt.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
mf
f
p
dim.
più cresc.
pizz.
17


2 Cl. in A.
Fag.
Hr. 1. 2.
Trpt.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.
cresc.
poco rall.


a tempo.
18
2 Fl.
Ob.
2 Cl. in A.
Fag.
4 Hr.
Trpt.
Pos.
Pk.
Solo Vl.
a tempo
1. Vl.
2. Vl.
Br.
Vcll.
C-B
arco
18


2 Fl.
Ob.
2 Cl. in A.
Fag.
4 Hr.
Trpt.
Pos.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.


2 Fl.
Ob.
2. Cl. in A.
Fag.
4 Hr.
Trpt.
Pos.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.


2 Fl.
Ob.
2 Cl. in A.
Fag.
4 Hr.
Trpt.
Pos.
Pk.
Solo Vl.
1. Vl.
2.
Br.
Vcll.
C-B.

Paul Juon
(b. Moscow, 6 March 1872 – d. Vevey, Switzerland, 21 August 1940)

Violin Concerto no. 2 in A, op. 49

Vorwort

Paul Juon – composer, violinist, and pedagogue – was born in Moscow of a Russian mother and a father of Swiss descent. Paul was the second of the couple's seven children. After a short spell as a volunteer in the Russian army, he entered the Moscow Conservatory in August 1889 as a pupil of Jan Hrímalý for violin, and Taneev and Arensky for composition. Rachmaninoff was a fellow pupil, and the occasionally-heard description of Juon as "the Russian Brahms" may derive from him. On the advice of conductor Rudolf Bullerian, Juon subsequently left the conservatory to attend the Hochschule für Musik in Berlin, studying composition from October 1894 until April 1895 with Woldemar Bargiel. Thereafter his own teaching and compositional activity mostly took place in Germany, apart from a short time teaching violin and music theory at the conservatory in Baku, Azerbaijan, in the mid-1890s. He was back in Berlin in 1897, where he made the acquaintance of publisher Robert (Heinrich) Lienau, and Robert Lienau Verlag was to publish the majority of his compositions from his op. 1 – the *6 Skizzen für Piano* of 1898-- onwards, including the violin concerto no. 2 in 1913. There is every indication that publisher and composer were on very good terms, with Lienau making great efforts to promote Juon's work and Juon remaining faithful to Lienau for publication of his music. He also introduced Lienau to Hungarian violin virtuoso Ferenc von Vecsey, the dedicatee both of his own second violin concerto and that of Sibelius.

On Joseph Joachim's recommendation, early in 1905 Juon was given a job as a teaching assistant in music theory at the Berlin Conservatory. A year later this turned into a permanent position. Juon was well qualified to take on such a music theory position since in 1899 he had produced a German translation of harmony textbooks by Arensky and Tchaikovsky, and had published his own *Praktische Harmonielehre* in 1901. An introduction to modulation was to appear later, in 1929. Furthermore, he was having success as a composer – his symphony in A major op. 23 had received performances in Berlin, Moscow, St Petersburg, Amsterdam, Cologne, London, Warsaw, Vienna and elsewhere between 1903 and 1905, and his *Trio Caprice* op. 39 of 1908 was to enjoy around a hundred performances in a two-year period. In January 1911 he was named professor of composition at the Conservatory, but for financial reasons felt compelled also to take a second teaching job in Dresden. When the First World War broke out he worked as an interpreter in a German prisoner-of-war camp.

In the decade after the war ended, Juon enjoyed respect and prestige among German composers. His works from this period include his third string quartet op. 67 (1920), a sonata for flute and piano op. 78 and a further one for clarinet and piano op. 82 (both 1924); plus a set of piano pieces, *Kinderträume*, dedicated to his three children (op. 74, from around 1921). The last of his three violin sonatas was composed in 1930. All these works are for quite small performing forces, and in general he wrote fewer pieces for large ensembles. In 1927, to mark the centenary of Beethoven's death, the Prussian Academy of Sciences established a Beethoven Prize for composition, and Juon was its first recipient, in 1929, sharing the prize with Josef Haas. He continued his pedagogical activity in Berlin until ill health forced him to retire in late 1934, following which he and his second wife, Marie Hegner-Günthert, retired to Vevey in Switzerland. His last completed work, the *Sinfonietta capricciosa* op. 98 – again published by Lienau --received its premiere in Zurich in January 1940, and he died a few months later. His composition pupils included Hans Chemin-Petit, Philipp Jarnach, and Stefan Wolpe.

The second violin concerto was written in 1912, four years after Juon's first concerto for the instrument (in B minor, op. 42). Juon's music has occasionally been noted for its quick changes of metre and its unconventional time signatures, but these are not in evidence in the second concerto, which is highly virtuosic and – in the outer movements at least – gives the soloist hardly any respite. Lienau also published the second movement separately as op. 49a under the title "Weisse Nächte", suggesting that this movement clearly enjoyed fame in its own right. The title refers to the nights at midsummer in Scandinavia when the sun does not set. Juon and Robert Lienau shared an enthusiasm for the music of Sibelius (Lienau Verlag had a contract with Sibelius to publish his works from op. 46 through op. 56, which included the violin concerto op. 47, and Juon edited this and several other works by Sibelius for Lienau), and the two men took at least one trip to Scandinavia together. Furthermore, Juon's interest in Scandinavia is observable in the titles of some of his other works, such as the op. 31 *Vaegterwise* [Songs of the watchman], which is a symphonic fantasy on Danish folk tunes; two pieces based on Swedish author Selma Lagerlof's "Gösta Berling", op. 37 and 39; a piece for cello and orchestra, *Mysterien*, op. 59, after work by Knut Hamsen, Norwegian author and Nobel prizewinner for literature; and *Jotunheimen* op. 71 for two pianos – Juon described Jotunheim as "ein rauhes nordische Bergland – das Heim der Frost- und Reifriesen" (a harsh Nordic mountain-land, home of the Frost Giants). Furthermore, the final piece in his op. 36 *Bagatellen* is entitled "Schwedische Tanzklänge" (Sounds of Swedish dances). The lyrical "Weisse Nächte" movement of the concerto, in F-sharp minor, is in places reminiscent of Dvořak, while the outer movements use a complex harmonic language that frequently uses augmented chords to move quickly between tonal areas, avoiding the feeling of any sort of "home key" tonality.

Juon and his music have not been entirely forgotten, thanks in part to the foundation in 1998 of an International Juon Society (Internationale Juon Gesellschaft; www.juon.org). In October 2012 an exhibition, "Paul Juon: Bündner Komponist aus Moskau", was organized in Berlin, partly curated by Walter Labhart, whose book *Kammermusikwerke von Paul Juon* (Endingen, ca. 1995) has been extensively drawn upon for the present short essay. As part of the celebrations, Robert Lienau Verlag paid the printing costs for a forthcoming publication about Juon, and also took the opportunity to publish a new edition of a set of *Trio-Miniaturen* from his op. 18 and 24 *Satyre und Nymphen* and *Neue Tanzrytmen*. Many of Juon's original manuscripts survive at the Biblothèque cantonale et universitaire in Lausanne, Switzerland.

The violin concerto no. 2 was included on a CD entitled *Swiss Violin Concertos* (Musica Helvetica, MH CD 114.2). Sibylle Tschopp was the soloist with the Stadtorchester Winterthur under the direction of Nicholas Cathy.

John Wagstaff, 2012

For performing materials contact *Robert Lienau/Edition Zimmermann*, Frankfurt, Germany.

Paul Juon
(geb. Moskau, 6. März 1872 – gest. Vevey, Schweiz, 21. August 1940)

Violinkonzert Nr. 2 in A, op. 49

Vorwort

Paul Juon - Komponist, Geiger und Pädagoge - wurde in Moskau als Kind einer russischen Mutter und eines schweizer Vaters geboren. Paul war das zweite von sieben Kindern des Ehepaars. Nach einem kurzen Zwischenspiel als Freiwilliger bei der russischen Armee schrieb er sich im August 1889 am Moskauer Konservatorium ein, wo Geige bei Jan Hrímalý und Komposition bei Tanejew und Arensky studierte. Rachmaninoff war sein Mitstudent, und die gelegentlich gehörte Bezeichnung von Juon als dem „russischen Brahms" mag von ihm stammen. Auf Anraten des Dirigenten Rudolf Bullerian verliess Juon das Konservatorium und begab sich an die Hochschule für Musik in Berlin, wo er bei Woldemar Bargiel von Oktober 1894 bis April 1895 Komposition studierte. Danach lehrte und komponierte er zumeist in Deutschland, abgesehen von einer kurzen Periode in den mittleren 1890er Jahren, während der er Geige und Musiktheorie in Baku, Asserbaidschan unterrichtete. 1897 kehrte er nach Berlin zurück. Hier lernte er den Verleger Robert Heinrich Lienau kennen, dessen Musikverlag darauf den Hauptteil seiner Kompositionen ab der op. 1 - die *6 Skizzen für Piano* von 1898 - aufwärts verlegte, darunter auch das *Violinkonzert Nr.2* im Jahre 1913. Offenbar waren sich Verleger und Komponist äusserst wohlgesonnen - Lienau unternahm grosse Anstrengungen, Juons Werke zu verbreiten, und der Komponist selbst blieb Lienau als Verleger treu. Auch stellte er Lienau den ungarischen Geiger Ferenc von Vecsey vor, dem Widmungsträger sowohl seiner zwei Violinkonzerte und wie auch dem von Sibelius.

Auf Joseph Joachims Empfehlung wurde Juon als Assistent für Musiktheorie am Berliner Konservatorium eingestellt. Ein Jahr später wurde diese Position in eine Daueranstellung umgewandelt. Für diese Aufgabe war Juon gut präpariert, denn er hatte 1899 eine deutsche Übersetzung der Textbücher zur Harmomielehre von Arensky und Tschaikowsky erstellt und ausserdem seine eigene *Praktische Harmonielehre* im Jahr 1901 veröffentlicht. Eine Einführung in die Modulation sollte 1929 folgen. Darüberhinaus war er als Komponist erfolgreich - seine *Symphonie in A - Dur op.23* war in Berlin, Moskau, St. Petersburg, Amsterdam, Köln, London, Warschau, Wien und anderswo zwischen 1903 und 1905 aufgeführt worden, und sein *Trio Caprice* op. 39 von 1908 erfreute sich innerhalb von nur zwei Jahren mehr als 100 Aufführungen. Im Januar 1911 wurde Juon zum Professor am Konservatorium ernannt, aber aus finanziellen Gründen musste er eine zweite Anstellung als Lehrer in Dresden annehmen. Als der erste Weltkrieg ausbrach, verdingte er sich als Übersetzer in einem deutschen Lager für Kriegsgefangene.

Im Jahrzehnt nach dem Krieg war Juon unter den deutschen Komponisten ein respektierter und angesehener Kollege. Unter seinen Werke aus dieser Periode finden sich das *Dritte Streichquartett* op. 67 (1920), eine Sonate für Flöte und Klavier op. 78 und eine weitere für Klarinette und Klavier op. 82 (beide 1924); zusätzlich eine Reihe von Klavierstücken *Kinderträume*, die er seinen drei Kinder widmete (op.74, um 1921). Die letzte seiner drei Violinsonaten wurde 1930 komponiert. Alle diese Stücke waren für recht kleine Besetzungen geschrieben, - generell widmete er sich weniger den